

STANDARD. WOMEN'S. PULP. MARKETS

# *The* AUTHOR & JOURNALIST

SEPTEMBER, 1948

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# MOSTLY PERSONAL

By MARGARET A. BARTLETT, Publisher



Margaret A. Bartlett

If your stories don't get the nod at *Short Stories* (9 Rockefeller Plaza, New York City) don't blame Dorothy McIlwraith, editor; perhaps the wise old bird atop the totem pole (see cover) has given her a negative wink.

Not that Miss McIlwraith isn't capable of making her own decisions! Goodness no! She has been reading, accepting, rejecting adventure, mystery, out-of-doors, stories with strong masculine appeal ever since the days when Harry E. Maule was editor of *Short Stories*. A Canadian (B.A., McGill University, Montreal), she started her editorial career with *American Magazine*, then was with the book department of Doubleday Doran which at that time published *Short Stories*. Soon she was made associate editor of the magazine. When it was bought by its present publisher Miss McIlwraith went along to follow the magazine's established policy.

Needs of *Short Stories* change but little. In June, 1945, *A. & J.* devoted a page to the type of material Miss McIlwraith was seeking. She refers us to that article for current needs. The one thing above all others she was seeking then, she is still looking for—new plots for adventure stories. It's become a hobby with her, along with old houses and old china; but of the three, new plots, she says, are the hardest to find.

When Vi'let stepped into the New York home of Esther Schwartz, heavy with a story idea, had Miss Schwartz been a beginning writer she doubtless would have seen one story, and only one. But skilled in writing—and selling—Miss Schwartz viewed her new maid from many angles. The varied stores and articles that evolved from Vi'let and her problem, under Miss Schwartz's skilled pen, will be a revelation to the writers who never have believed it possible in the writing field to "eat your cake and have it too."

"Light verse has its place, but do, please, give us an occasional article on serious verse by one who actually sells it." This plea from innumerable poet-readers of *A. & J.* I am happy to be able to answer this month with a very fine article by Stella Weston Tuttle, "Poems For Profit."

Mrs. Tuttle is a "Floridian transplanted from Minnesota who won first prize in a short story contest while at Rollins College. Result: I have never been able to sell a short story since, though I've managed to outwit thirty-odd editors who were resisting my poems and articles. Having started life as a middle-Westerner used to wide open spaces, I find living in a hotel room plus porch rather cramped. But I married a hotel manager, so what can I do? Incidentally that porch is inhabited by one teen-age daughter, three lovebirds, four tropi-

cal fish, a dozen or so snails and several hundred books. The latter have to be hauled to safety during every hurricane, and my husband swears that next time he marries, he's going to pick a gal who can neither read nor write. Which is a fairly sound description of me during the summer, for then I do nothing but curl up with a rod, a reel and a suntan."

There's one advantage in being a novel writer: at a party no lady ever gushes "Oh, do write us a novel, Mr. Storywriter!" But if you are known to be a writer of humor, you must, of course, be the life of the party. Dick Ashbaugh (5 Carmichael Place, Dayton, Ohio) is so used to being requested to "Say Something Funny" that (see article) he has even been known to turn on his family and demand that they say something funny in order that he may have something on which to base a humor piece! Thanks to an *A. & J.* subscriber for suggesting Mr. Ashbaugh as a possibility for a humorous article. He is one *Saturday Evening Post* contributor who answered the request almost by return mail—with the article! More power to you, Dick!

After reading "When Ghosts Tap The Keys" by Ferris Weddle, many a reader, I suspect, will be prowling in the attic of memory for ancestral ghosts with a story he can make come alive on the printed page. We're going to keep some extra copies of this article on hand, and when a reader writes in "My Great Aunt Hannah was captured by the Indians. She tomahawked them all and escaped with a papoose. How can I make a story of this?" we'll send him a copy. Judging from the frequency of such letters in the past, we'll need a good stock of this September issue!

Mr. Weddle, by the way, is a Western boy (Route 1, Boise, Idaho). He read his first copy of *A. & J.* when he was 14 years old. He has recently done a series on Western heroes for *Calling All Boys* (now *Tex Granger Magazine*) and a series of Western articles for *Western Sportsman*, *Ranch Romances*, *Ace High Western*, *American Life*, *Sports Afield*, *The Link*, *Rocky Mountain Life*, *The Apostle*, and various other publications have carried his work.

Our apologies for printing the news release on the needs of the *Oklahoma Review* in the July issue. This information came to us direct and we, as well as other writers' magazines, published (Continued on page 26)

## Practical Piloting for the Practicing Poet

### AN EDITOR LOOKS AT POETRY

By Stanton A. Coblentz

The author, for more than 14 years editor of *WINGS*, and for many years more a poet, critic and reviewer of poetry, has written this in response to many requests of correspondents, "Won't you tell me just what's wrong with my verse?" "Won't you tell me why my work isn't accepted?" \$2.00

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# THE AUTHOR & JOURNALIST

September, 1948

## THE STORY OF VI'LET

By ESTHER L. SCHWARTZ



Esther L. Schwartz

EVERY writer of short stories, novels or verse bumps into story ideas all the time, but most of them use 'one phase of an idea, and then try to get it out of mind, feeling that any secondary use would be almost like plagiarism.

But this is all wrong, and professional writers milk an idea dry, using it in dozens of ways. Some start a series around a single character, like the "Boysie" and "Mrs. Egg" stories; but, since I am directing this article at beginning writers rather than professionals, I shall try to show the various things that can be done with a single incident, or idea, which starts the desire to "write something" perking.

Not long ago a part-time maid whose name was Vi'let came to my house. I had asked for someone mature, and the girl who came was mature, all right. I glanced at the slip of paper she handed me, after she had changed her things and was ready to work. Yes, she was "Miss," but she was also quite obviously going to have a baby in the not-too-far-distant future.

The girl's work was quite satisfactory, but after she left the story ideas began to come in a rush. First, of course, was the story of mistress and maid—a mistress has the haunting feeling that she should have done something to help a fellow-human who was in trouble, and the real facts in the case are used, disguised enough so that Vi'let (which is not her real name) could never be harmed.

A story about a mistress and a maid in this situation could take a dozen different forms, all depending upon the background and the experience of the writer. A short-story class, given such an assignment, would turn out twenty different stories, if there were twenty pupils in the class.

Then there would be an article on the sociological angle. Where does the responsibility of a human being end, when someone comes into her life who needs help? Are we our brother's keeper, and must we, in all decency, do something about the troubles that come under our noses?

A query to a magazine brings forth a positive reply, and the editor even discusses length and his special angle.

Wistful thoughts about the girl, and her very real predicament, keep coming. There is no getting away from her plight, but the conditions that led up to it keep hammering away. She is as human as you; she can fall in love just as heart-breakingly, and her love can be just as deep and just as blighting. And of course a writer can't help writing a poem or two, first about the thrilling emotion that got her into trouble, and then the wistful and sad aftermath.

Vi'let won't get out of your thought, and a confession-story writer finds several angles to follow. The one about the girl who marries a man in a town where she has been vacationing, and his sudden and mysterious departure. Her fright, her terror, when she realizes she is "in trouble" and does not even know where to look for the man. Finally, her going to a big city to work and to wait for her baby to come. She is sent to the home of a middle-aged woman who can (1) turn out to be the man's mother; (2) babble a lot and talk to the girl about a nephew who's in the hospital with amnesia; (3) take an interest in the girl, help her through her trouble until the baby is born, and then help her to find the man, who all the time has been hunting for her himself, having, through some plausible accident, left so suddenly and returned to find the girl gone.

This has such a nostalgic quality that it reminds me that long years ago I sold a story with a plot something like this to *Breezy Stories*. It was called "Lost Joy," and was the story of a young girl who went out on a blind date. She falls in love with the man and wanders off with him, and because they're young and there's a moon (and maybe because *Breezy Stories* printed that sort), she yields to temptation. Frightened, she purposely eludes the young man, and, since both have given false names on this, their first careless blind date, she loses all contact with and trace of the man.

Then trouble begins. She finds out she is going to have a baby, has no way at all of locating the man, and is in about as serious trouble as any girl can get.

I told the story from the angle of a middle-aged woman who meets a lovely young manicurist in a Grand Central beauty parlor, and, because the girl seems rather sad and wistful, she invites her to her rather lonely Connecticut home for a weekend. The girl asks if she may bring her five-year-old

son, who has to be indoors so much because she is at work, and when the two arrive, the woman is very much taken with them. After the child is in bed for the night the woman gets the girl to tell her story, having told her about her own son who had disappointed her about coming home that weekend, a young man who had studied for the ministry. The girl for the first time tells about that summer night in Coney Island, and its consequences, and the woman feels very sorry for her and is sure she is a good girl, a fine girl, just the same. The girl goes to bed, after awhile, sad at having all the old memories stirred up, and in the night she hears the sound of a car and realizes, when there is a step on the stair, that perhaps the son has come for the weekend, after all.

Of course he has; of course, because he'd been studying for the ministry and felt he'd sinned terribly, he's had the girl on his conscience all the time and had searched for her without result; and of course, now that he has found her, he realizes that she is just as lovely, and that his little son is his and all ends happily.

Don't ask me how a minister is going to reconcile his ready-made family and wife with his parish; it's a story, you see, and it was published and liked, and my effort at this moment is only to show a beginning writer how an idea grows. In this case, it grew from the wistful look I saw in a pretty manicurist's eyes when I mentioned the fact, at the time, that I lived in the country, and she spoke of her little boy and sighed and said she wished she could get him outdoors a little more.

But, to get back to Vi'let, she will keep on haunting the writer with all sorts of angles to her story, and ways of telling it. There can be a story of how the woman was so hard-hearted and hateful at first, wanting to get rid of the girl right away, because she had sons and daughters and worried about the moral effect of having a girl like that around. And how just having her for a little while changed things for the son, who'd been wanting to have an affair with his sweetheart, instead of marrying her; influenced the older daughter and the younger one, who was surprisingly wise and sensible and helpful about the whole thing; how it sweetened and helped the character of the woman herself.

When magazines ask for more emotional content in their stories, they don't always mean love and hate, kissing and crying. They mean that they want people who have real feelings and real problems and who do something about them. And, if you begin with the very real emotions that can enter into all the different angles of the story of an imaginary Vi'let, you'll find yourself able to inject emotion into your story which will help you to sell it.

It goes without saying that stories about girls with illegitimate babies are taboo in most magazines, and it's true that there are taboos, even, against writing about girls who are pregnant. All this is beside the point, however, in what I am trying to show, which is merely that there are many ways of using, and continuing to use, the same basic idea, the same catalyst which starts the pot a-boiling.

To a writer, Vi'let needn't stay colored at all, nor need she stay awkward, in trouble and unattractive. She takes a dozen guises and forms, and each one she takes brings fresh backgrounds, fresh detail, fresh angles to the writer's mind, all from

his own experience and his own observation in the past.

I remember once bringing up something of this sort in a talk I was giving to writers in a college classroom. I mentioned something like the woman and the girl meeting, and we began to talk about various story angles that might be used. It was startling how many different plots we evolved that day; the startling thing, to me, was that every single one there had an idea, and it was glib enough and real enough in that person's mind so that he could do something with it and about it.

Here comes the trouble with most writers. They will have an idea from something they see, something they read or something they are told, and it will begin to ferment and beg to be written, but they don't do anything with it. The thing to do, of course, is to sit down and as rapidly as possible write out the story that comes, and do things with it and about it later, like polishing, slanting or taking away any objectionable angle or fixing up any taboo. It's amazing how much more concrete and usable several pages of type script are than something that just floats into your consciousness and floats right out again, because you think you haven't time or are too lazy to do anything with it.

A beginning writer, given an incident like the meeting that started "The Story of Vi'let" in my consciousness, will perhaps write the first story or article and then drop all the following ideas, no matter how many there are, but the professional writer will keep on using Vi'let in a dozen different ways, and years and years later Vi'let will still be earning money, long after the first idea is forgotten.

A novel like "Strange Fruit" can very well be brought to life by nothing more complete than the incident of Vi'let. Given a background of life in the South, and the constant problem of miscegenation, such a novel imperiously demands that it be written, and the writer must do her best by it. The beginning writer will think, "Oh, but editors don't want stories about miscegenation," but the professional writer knows that, while the average magazine doesn't seem to care for short stories on the subject, the fact remains that you can write a successful novel about anything.

A series of stories about a colored maid who comes into a household and changes the life of every individual in it, using a woman the way the "Boysie" stories used a man, can be a gold mine to a writer, and, because they come from his own

(Continued on Page 27)



"And then she looked at me and ran her fingers through my curls."

# POEMS FOR PROFIT

By STELLA WESTON TUTTLE



Stella Weston Tuttle

SO YOU have been writing verse. And of course you want to sell it. Well, you couldn't have picked a better time. The magazines are buying more poetry than ever before and paying the best prices in history. I, myself, have received \$1.50 a word for my efforts. Not that the editors are clamoring for my work. But the word in question looped across an entire line, and that is how most poetry is purchased—by the line.

Still, I have practiced what I am about to preach, long enough to know it pays off. And along the way I have shed enough blood, sweat and postage to entitle me to a thrill at seeing my poems featured in four of the leading slicks in as many months.

Which makes me recall with surprise the nonchalance with which I greeted my first check. For I didn't even frame it! (But before cashing it, I had it photostatted, a handy procedure for beginners wishing to eat their cake and have it, too.)

So I am not trying to sound smug when I say that there is a lot of sloppy writing being done these days. And though much of it is bounded on the north by a title and on the east and west by wide margins, it still isn't poetry. Nor will it sell, even though it contains such sure-fire material as hearts, flowers, or lost puppies.

Actually, of course, there is no sure-fire material in this field nor is there a "formula poem." There is, however, such a thing as salable verse and it is easily defined. Salable verse is simply verse with emotional impact, couched in simple language, marked by a singing quality and handled with a skill so smooth as to appear deceptively easy. That, my friend, is good salable verse. And while I would be the last to deny that trash gets printed, it does so by accident. And accidents cannot be counted on to bring home the bacon.

So if you are not satisfied with your present record of acceptances or have not yet taken the plunge, perhaps I can help. First, take emotional impact, for if your poem lacks that, it lacks everything. In other words, do you need a stethoscope to hear a man's heart beat? A real poet can not only hear a man's heart beat; he can hear it break. He is so receptive to feelings, especially the other fellow's, that he instinctively separates emotion from mush. And when writing, he substitutes sincerity for sentimentality.

Take the poem, "Drouth," which I wrote one summer when both crops and cattle were dying of thirst. Remembering my Minnesota background, I chose an elderly Scandinavian farmer for my main character and tried to portray his reaction as he looked at the desolation of the farm to which he had devoted his life.

Old Nelson's heavy shoulders drooped.  
Confusion seamed his brow  
As he surveyed his silent barn  
And stroked his idle plow.  
He stooped to patch the ancient fence

Although obsessed by doubt,  
For he had nothing to keep in  
And nothing to keep out . . .  
And for the hundredth time, he marked  
His crop of sticks and stones,  
Twelve acres brown with rooted death,  
Three pastures white with bones.

Though I have quoted only half the poem, I believe the reader will sense the tragedy here. Yet did I speak of the farmer's grief? Did I mention tears? No, I didn't. But the *New York Times* bought the poem on its first trip out. And I believe they bought it for its universal appeal, which is another way of saying a poem has emotional impact, whether that emotion be grief, joy, complacency or what-not.

Now you may not believe this, but simple words simply used are excellent in building up emotional impact. In poetry especially, a writer's originality is shown by the way he can take commonplace words and make them sparkle. He does not have to use an unusual word to get an unusual effect. And in writing commercial verse, he'd better not! The purpose of commercial verse is to communicate something and to do it painlessly.

Therefore, commercial verse must be simple and to the point. And the poet must get to that point quickly, for unlike the story writer, he cannot take much time in setting the scene and building up the mood. So what does he do? He uses a device popular in the movies, the musical background. And through rhyme, rhythm, and other poetic tools, he whips up audience reaction. The reader, of course, may not be conscious of this, any more than he is conscious of the orchestration during a tense movie scene. But he would miss it if it were suddenly blacked out. In fact, it is this ability to reach a reader through the ear as well as the eye which marks the difference in poetry between mediocrity and magic.

In "Drouth," the musical background is quickened—and so is the emotion—by repetition, "nothing to keep in . . . nothing to keep out"; and by alliteration, an example of which is "sticks and stones." But sometimes the rhythm alone accomplishes this effect. Thus in "Song With Suds," I tried for a lilting rhythm by using two unaccepted syllables at the beginning of each line, and I made the poem purposely sing-song. Did I succeed in picturing my colored laundress swaying jubilantly as she sang at her work? Peggy Dowst of the *Saturday Evening Post* evidently thought so, but I'll let you judge for yourself. Here's the first verse:

All the world is bright  
When the washtub rings  
With the lively tunes  
That Missoula sings,  
For she whacks my clothes  
On the foaming board  
With a "Hal-le-lu"  
And a "praise de Lord."

Virtually all poets competing in the commercial field appreciate the use of rhyme and rhythm to put a poem across. Yet it is surprising how many of them entirely overlook an important third ingredient of good poetry called "word value." For

while rhyme and rhythm help a reader anticipate a poem's music, thus increasing the total effect, "word value" tosses in an element of surprise which is also desirable. And no other device is so successful in putting emphasis where it belongs. Take this stanza from "Recipe for a Winter Evening."

A bowl of ruddy Northern Spies,  
A pewter knife to pare them,  
Some popcorn crackling on the hearth  
And you . . . to share them.

It would have been consistent with the already established rhythm to say, "And you, my dear, to share them." But by leaving out two syllables, I made the reader dwell longer on the word, "you," giving it an importance which said more than "my dear" would. Or I hope it did. Anyway, an editor thought so, and that is the acid test.

Regarding poetry technique, however, I do have a confession to make. Editors in general seem to regard it with supreme indifference. If they object to an inversion, it is because it clutters up the progress of thought, not because it gets the cart before the horse or the noun before the adjective. And an awkward rhyme in a poem doesn't bother them nearly as much as a note of artificiality or insincerity.

So rather than imply that an editor purchases a poem because of its technique, it would be more truthful to say that he rejects it for lack of it. Thus a thorough knowledge of technique pays dividends in the long run, and if you haven't already worked at it, I suggest that you get a good textbook and dig in. Master poetry technique and then forget about it. For only when it becomes second nature, can you write most effectively, and the editors appreciate that, whether they say so or not.

Now we are going to stop generalizing and get down to brass tacks. So here are a few pointers as to what sells best. And particularly where!

First, the shorter the poem, the better its chances. Poems are regarded as fillers in the commercial publications, and so those between eight and sixteen lines in length are the most popular. Occasionally a twenty-four liner makes the grade, but the publication of anything longer than that is decidedly the exception, except in literary markets.

Second, to win approval, a poem should not be set in an elaborate verse form such as a rondeau or pantoum. Except for the sonnet, such verse forms are not popular with editors and this is entirely understandable. Unless expertly handled, a form of this sort becomes a mould constricting the poem, rather than a frame enhancing it. And the total effect is then artificial.

Third, when it comes to subject matter, anything will do that is in good taste and has universal appeal. And since most magazine audiences are unwieldy masses rather than specialized groups, particularly in the best-paying markets, the more elemental a poem's appeal, the larger will be its number of satisfied customers. There is one factor which I have found very helpful in selling verse—timeliness. Most of my sales during the past year were touched by that quality and four of them were seasonal poems. Furthermore, I made that quite clear in their titles.

"Return of Summer" and "Appointment in October" both appeared in the *Ladies' Home Journal*, while "The Fairest Gift," a Christmas poem, made its bow in the December *Good Housekeeping*. "April After War" brought in no cash as it was

taken by *Florida Magazine of Verse*. But I believe in cooperating with the editors who think poetry can be the main dish as well as an appetizer. Provided, of course, that they reciprocate by putting out beautiful and dignified publications.

A timely poem is not necessarily seasonal, however. Take my "Return of the Displaced Persons" which I sold to the *Saturday Evening Post*, a market, incidentally, which is very receptive to poems about people, especially if laid in specific localities such as New England, the Carolina mountains or even the Florida Everglades.

Poems with emotional impact of a romantic sort go well with almost all women's magazines, as do nature poems. *McCall's* is the exception as it uses virtually no nature poetry, although the emotional thing is right up its alley. All three of my sales to this market last year were concerned with unrequited love, although two of them treated this subject lightly, very lightly.

Heartbreak and humor are both salable, with humor having a slight edge. The main thing in the in-between stuff is to write it so the reader can identify himself with the poem. Though this is not so necessary in the case of poems which are to be sent to newspapers. They like their verses impersonal, as a rule, and those which publish a poem a day, like the *Christian Science Monitor* and the *Times*, consume thirty poems a month, or more than any of the paying magazine markets. Furthermore, if you're the type who can't get the Christmas spirit in July or August, you will have to submit your timely stuff to newspapers. Magazines are made up several months ahead, you know.

Finally, you wouldn't call on an editor in a soiled or torn suit, would you? Then give your poem an equal chance to make an agreeable first impression. Type it neatly, single-spaced, on a good grade of white paper and center it on the page with its title in caps. Naturally you put your name and address in the upper left-hand corner and enclose a stamped, self-addressed envelope for its return. And naturally, when it returns, you keep on sending it out again and again, even up to thirty or forty times. Furthermore, three is about the right number of poems to submit at one time. One postage stamp will carry this number, and while it is enough to give the editors a choice, it is not enough to give them a headache.

Two more points and I'll call it quits. You will note that I have avoided the literary markets in this article, and I have done so purposely. Because in the first place, this is an article on commercial verse; in the second place, the literary markets are unpredictable; and in the third place, my conscience doesn't tolerate my telling others how to get into the *Atlantic Monthly* or *Harper's* when I have never been able to do so myself.

The other point I'd like to make is in regard to rates. As I mentioned in the beginning, they are the best in history and still going higher. The *Saturday Evening Post* has recently changed its standard rate from \$1.50 to \$2 a line, and will pay \$5 a line for quatrains, a fancy name which means a four-line poem that packs a wallop. So there's something for you and you and you to shoot at!

Speaking for myself, my range at present varies from 50 cents a line in the secondary markets to \$3 in the slicks. And everything in between. And I understand that many editors raise rates after they have taken a certain number of poems from

(Continued on Page 28)

# "SAY SOMETHING FUNNY"

By DICK ASHBAUGH

If the folks in the front row will move to one side I'd like to leap at a conclusion. Conclusion: The humor prose market is the least crowded in the entire field of writing.

That was a fairly tiny leap but I believe it is true. Never have so many editors scratched through their In & Out baskets searching for an acceptable piece of humor. The market is wide open, the demand is constant, and the rates are excellent. Exclusive of top-bracket fiction writers, the word rate for comparative newcomers in the humor field is the highest in the business. The second piece I sold—a 500-word bit of nonsense—brought \$250. We still have the mark on the wall where I hit my head when I saw the check. That was a little over two years ago and today there are about 80 more marks on the wall—ranging from little \$25 nicks up to several dozen of the larger dents.

The numerous pocket or digest type magazines offer a market for the short humor piece. In fact it is almost an editorial necessity to sandwich in a little sparkle between the grimly factual accounts of world crises, political shenanigans, cures for which there are no diseases, and that sure-fire feminine feature—the pseudo-medical treatise on women's particular woes.

I may be a little dewey-eyed about this, but I believe there are many, many editors who want humor badly and can't get it. After all, it is a fairly specialized type of writing and, I suppose, is attempted regularly by new writers with widely varying results. Added to this is the fact that there are as many different opinions about what is funny as there are editors who read the material. Staff members I know admit that differences over humor have caused more editorial room battles than any other type of writing.

Conspicuously missing from the American scene is a really first-rate humor magazine such as the old *Life*, *Judge* or *College Humor*.

One obvious and consistent market, of course, is the Postscript page of that well-known Philadelphia periodical established by Benjamin Franklin. Even though limited by space, Postscripts manages to carry on a few of the humor traditions that brought out Benchley, Perelman and other delightful brethren. Editor John Bailey is as approachable as your mailbox and has been known to whoop (in a low, controlled voice) at the discovery of a new humor writer.

Another top-paying market is *This Week*, the newspaper magazine with a fantastic circulation. Its demands, however, are limited to a narrower range of subjects. The natural thing, of course, is to paw through the magazine racks and discover those using humor and then study the tenor of the pieces used.

Market lists, I have found, contain little direct reference to humor prose. They list magazines wanting humorous fiction, short anecdotes or fillers but seldom do they mention the short humor essay. (If it isn't an essay, then what is it?) The 500- to 1500-word humor piece is neither an anecdote nor a filler. It can be a nice, grown-up feature all by itself and a lot of editors treat it that way.

How do you go about writing a humor piece? Frankly, that's a topic I'd like to take out behind the garage and burn. First, you select a subject. Then you discover that the subject has been done before by Thurber, Perelman, Benchley, Mark Twain, Stephen Leacock, and, probably Aristophanes. This is a fairly maddening process during which you wish you'd taken up the clarinet. In commenting on Leacock, Benchley once said: "I like everything he's written so well that I've rewritten it from one to five years after he first wrote it."

Once in awhile an idea will walk up and hit you over the head. It may be a chance remark hanging in midair that sounded very funny; it may be a new twist on an old cliché that brings out a funny opening paragraph.

A great percentage of the pieces I've sold have a family background, usually littered with children and their gay, sometimes lechal, little pranks. Since I write at home and have three children, this lends logic to that old, but true, chestnut of confining yourself to subjects you know about. Frankly, I get a little weary of the topic, but writing humor two or three hours a day beats delivering milk or selling shoes. Occasionally in my search for a subject I run my wife and three daughters slightly crazy by moaning, "Why doesn't somebody around here do something funny?"

Another difficulty is the fact that the humor piece must trip and skip along so blithely that the reader says of the author; Oh, that mad, mad



"Hi, Joe—Be ready to go to the football game with you as soon as I finish this baseball story."

fellow! What a gay life he must lead! How his loved ones must cherish his very presence!" Cherish, my eye! Sometimes my loved ones don't speak to me for a week. They say it's my fault. They say I sulk.

There is little doubt that the short humor piece calls for a particularly violent type of brevity. You cut and gnaw at nonessentials until only the bare framework is left. One of the doubtful joys of this business is getting pieces from hopeful humor writers asking my advice on why they didn't sell. Outside of those that are hopelessly unfunny, the chief fault is verbosity. This is a perfectly natural fault and hardly confined to humor writers; although in a production of humor, over-writing not only smothers the point but sometimes chokes it to death.

A little over two years ago I was working for the government in one of the dullest jobs ever invented by man. On the side I was trying to write sober, serious fiction and getting no place. Feeling irked, I took some of the sober, serious ideas and twisted them into satire. They came out mildly amusing. Hot dog! I sent them away and they bounced, but with little notes: "Good stuff here, but too long. Try cutting." I cut. With tears running down my face I cut what I thought were some of the funniest lines ever written. They must not have been so funny, because the pieces sold without them and I had twelve baskets of funny lines left. I gave them to the children for confetti.

Now I'm beginning to sell fiction and I feel it's a direct result of my experience in humor writing; in trying to get to the point as quickly and compactly as possible.

In writing humor in the first person I stick pretty closely to the old gimmick of being the fall guy. An odd sidelight on this is the fact that feminine humor writers can seldom use this idea. Since it's a "man's world" (show me where) the male can always be rendered as slightly stupid, barely capable of matching wits with a two-year-old and constantly being out-stripped in intelligence by his wife. Somehow or other it doesn't come out exactly funny when women try this approach. I suppose any good five-cent psychologist could explain this and I'll ask the next one I meet.

In a casual survey there seem to be three different types of short humor pieces that are effective.

(1) The outrageous satire based on some screwball premise such as "Is There Really a Fourth of July?" (2) The account of an actual happening—such as taking two lively brats out to dinner—in which the events are exaggerated but still have a faint air of possibility. (3) The funny-factual article—an account of some activity such as bird-watching or mortgage-burning—written in a way that the whole operation seems to be slightly insane. In this last type of piece the writer can appear to be making a straight, factual report, but with a complete misunderstanding of his subject. The late, great Benchley was a master of gentle absurdity along this line. "The Treasurer's Report" is an excellent example.

Styles in humor, probably more than any other form of writing, shift rapidly over a period of years. Ring Lardner, Finley Peter Dunne, H. I. Phillips, Leacock, the early Frank Sullivan and S. J. Perelman pieces sound extremely dated. They are still wonderfully funny in places, but, since most of the subjects were topical, they have a faint air of yesterday's newspaper. However, there is no

more excellent training for the budding humor writer than mentally ingesting all these masters.

I think radio deserves a small, well-aimed brick-bat for weaning the people away from the slower paced but well written "long" humor piece. The rapid-fire barrage of gags, timed to the split second, that pour from radio receivers have dulled our appreciation of the well thought out anecdote or bon mot. One of the first editors I encountered kept returning pieces and yelling, "Cut! Cut!" With unusual brass for a new writer I replied that the stuff couldn't be cut any more and still be funny. Then I inquired with faint sarcasm if they weren't really looking for a good two-line gag. "Yes," he replied, "we are. But since we condense it for the overseas edition you'll have to get in at least one funny word." We're still friends.

Another interesting and not too well known market for the humorist is gag-writing for cartoonists. Although I've never tried it consistently, the few ambles I have taken were profitable. There is a constant, relentless, almost feverish search for new cartoon gags. If they are good enough the editor will buy them directly and farm them out to the cartoonist. Another method is to send gags to your favorite magazine cartoonist through any of the publications in which his work is reproduced. If he likes your stuff you can make a private deal on your cut of the take—generally around 25%, but going higher if you are consistent. However, it's a lot tougher than it looks to get an idea that hasn't been used before.

I don't think I would want to be accused of encouraging anyone to become a humor writer. It's a fairly morose business—particularly when people come twirling up to you at parties screaming, "Say something funny!" If by some remote chance you could think of something funny you hesitate saying it. After all, it might be a good line for an article and you'll be darned if you're going to give it away at parties. After awhile they begin avoiding you or shoving you into the kitchen to help with the sandwiches.

When the man comes for me with the suit that ties in the back that's where I'll probably be—in the kitchen helping with the sandwiches and muttering darkly.



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### NEVER ENOUGH

By ETHEL ROMIG FULLER

I closed my desk and turned the key  
With a *pouf* to lyric—  
"All has been written before," I said;  
"Any poem of mine would never be read."  
And off I strode to follow a path  
Cobbled with gold of the aftermath.  
Half a mile away, or half a dream,  
Or maybe half of a new moonbeam,  
I suddenly stopped—there was a thrush;  
There was song in the underbrush . . .  
Though so familiar, none might call  
Theme and rhythm original,  
Yet as long as repeated, just as long  
I listened, nor could have enough of the song.  
Never enough. With an ache in my throat,  
I returned to my desk, and wrote, and wrote.

# ||| WHEN GHOSTS TAP THE KEYS

By FERRIS WEDDLE

OPEN almost any family closet door and out will pop a fascinating ghost who can supply a link in the history-chain of American life. Most beginning and would-be writers can do worse than turn the typewriter over to these ghosts, for editorial doors are open to admit stories of yesterday's America!

People who know that I write historical material come to me without invitation and say, "My Uncle Harry would make an interesting story. He was hanged as a horse thief. I'd write the story, but somehow I can't make it come alive."

I've written many of these stories. They lurk around every corner, exciting raw material, needing that touch which will make them *breathe with life*. Biography and auto-biography, to be successful, must *re-create* the past. It must pulsate with life and give the reader the vicarious thrill of a transition from the present into the past for awhile.

How does one breathe life into this raw material? Through trial and error I have managed to formulate a few basic rules. However, each new story demands some reassembling of the rules. There is no clear-cut formula. It is only incidental that the illustrations given are taken from a Western pulp magazine. Had my characters lived in another section of the United States there would have been a different story for a different magazine.

The same ingredients found in popular fiction are found in these brief biographical sketches: characterization, background and complication. You're right, it is elementary, but there are a few important differences to note.

In writing this true material your plot, background and characters are ready-made. This is, in some instances, a decided disadvantage, for you may see places where the story would have had more punch and interest had the characters reacted differently. But if you stick to facts—and that's important in biography—you will have to admit that Aunt Sue cut off the head of her first husband. I don't mean that you can't sprinkle color very generously over the facts, for you should do this, but, there must be sufficient facts to make the story appear authentic.

The advantages far outweigh the disadvantages in this type of writing. You don't have to spend hours and days sweating over plot, motivation, background and characterization. And your story does not need to balance like a bank clerk's account. Your story may be based primarily on any one of the ingredients mentioned, or as is usually the case, a combination of all three.

Let's say you have an idea your Uncle Harry is good story material. He'll be your hero, but trouble rears its head when you have to admit Uncle Harry was hanged for stealing a horse. You *know* he was an honest man. Here we have an inconsistency not found in most popular fiction where a man is either a hero or a villain. You want your readers' sympathy for Uncle Harry and want them to feel he was treated unjustly. You *can* give a blow-by-blow account of the action leading to the hanging and draw a few high-handed conclu-

sions about the injustice of frontier justice. But your reader won't be interested, even if Uncle Harry is burned at the stake.

You must tear poor Uncle Harry into small sections. You must lasso the trait or traits that make him different from all the other Uncles. One trait—or two—must be selected which will carry him through the action and which will make it understandable why he stole the horse. You should understand the social environment which permitted or hatched such swift and severe forms of justice. Fortunately, basic human nature changes little, but the social and natural environment changes, bringing out a different reaction from people.

Physical appearance isn't important unless it leads to unusual behavior on the part of your character or in others' reactions to it. But the traits, drives, motives which make a person an individual are important. You must know how he speaks, what funny mannerisms he has, what beliefs, ambitions, morals and fears he possesses. You will not use all of this material, but it will help you to create a convincing story. All this means that you must do research, unless you are familiar with the person and the background.

A story of mine, titled, "She Led the Wagon Train," third April issue of *Ranch Romances*, reveals through action and character reaction the heroine's main trait. Beth is seventeen and has seen her husband off to the battlefields of the Civil War. She is left to care for her family, including her aged father who is forced to hide out from bands of outlaws in Union and Confederate uniforms who are terrorizing the country. She sees her father dragged out and shot as he kneels to pray. She does not fall into a hysterical heap, for she knows she can't afford to let her emotions loose. Others are dependent upon her.

Later, her uncle—who heads a band of bushwhackers—vows revenge. Beth's gentle mother protests, but when the uncle asks Beth what she thinks . . .

"Kill them all!" Beth flared, the memory of an old man kneeling to pray flashing before her mind's eye. "They deserve to die—the swine!"

Hardened by the ruthlessness of the times (*background*), Beth is nevertheless human and all woman as is brought out when a Union soldier takes her beloved saddle pony and leaves a broken-down nag in its stead. . . .

"After awhile the bushwhackers left and Beth's mother looked at the dejected horse doubtfully. 'Are you sure it will hold you up, Beth?'

"Beth could not answer, for she was crying."

She sees her home burned, sees her neighbors starve, and some of them brutally killed. (*Complication and background*.) She organizes a wagon train and leads it to a safe country, meeting all obstacles along the way and winning . . . thus proving in action the main trait: *courage*.

The first March *Ranch Romances* carried a story written in collaboration with a friend of mine who pioneered in Oklahoma's Cherokee Strip. Primarily it is a background story—the story of a poker

game between a group of outlaws and local men, which lasted for three days and nights. It was called, appropriately, "Poker Marathon." The game ends in a fight and the cabin where the game was held burns down. Later, two bodies are found in the cabin. Everyone assumes they are the bodies of the two men who were fighting, until Shorty, a sixteen-year-old boy who had taken part in the game, comes to the narrator's home, favoring a wound which she dresses for him:

"Shorty laughed and it was a pleasant sound as always, like the tinkling of bells. A boy's laugh. But what he revealed made me shiver with a new fear.

"Member old Tonyapah, that Indian who came in a few days ago loaded down with gold-dust from Nevada? . . . Well, Bert was in town and old Tonyapah stopped by for a cup of coffee. I was there and—well, it seemed a shame that so much gold should go to waste. Later, I buried old Tonyapah in the dirt floor of the cabin. Right handy spot."

Can you see Shorty's character without the author's putting it into words? I think a reader would be interested in the background which would make such a cold-blooded killer out of a youngster, and in what will happen to him.

There is a tendency for most beginners to weight their stories down with facts, figures and description. This not only annoys the reader, but destroys the illusion of reality. Rather, background must be sketched in boldly but concisely, interspersed with action and character delineation.

In my story, "Oklahoma Settlers," which appeared in the second March issue of *Ranch Romances*, 1947, is a scene which combines background, character and action fairly effectively.

The narrator, along with her husband, child and mother-in-law is going to Oklahoma Territory by covered wagon. . . .

"The next day we passed hundreds of wild cattle. They were vicious-eyed, long-horned creatures and usually ran from us. One huge bull decided we were intruding and just as mother's wagon came abreast of him, he bellowed and charged her team! She threw the reins aside and nimbly leaped from the wagon, grabbing the raging bull by the tail, yelling at her dog to 'get him!'"

"Shoot him, Jack, you fool!" she yelled at my startled husband. "Shoot him!" She was racing round and round with the bull.

Jack came in on his horse and the bull whirled to face this new menace foaming at the mouth. Jack's heavy rifle spoke and the huge creature fell slowly to its knees as mother darted under the wagon!

"Jack was scared stiff and he glared at his mother. 'You might have been killed,' he yelled at her.

"She calmly dusted herself off. 'Couldn't let the brute gore my hosses, lad.' She kicked the big carcass. 'Dirty devil!'"

This not only gives the reader an insight into the woman's character, but also gives some idea of the background, and has a promise that there will be more of the same. The dialogue, which probably isn't at all like the original, lends color and action, as well as a touch of humor to the situation.

Earlier in this story, on the flat prairie country, a terrific storm forces the group to wait a time. Jack kids his mother about the broom she had brought along. . . .

"I smiled, remembering Jack's argument that a broom was an omen of bad luck. Mother was adamant, insisting that it was needed to sweep our camp sites. She was very orderly and her wagon was a miniature house on wheels. . . . In the back of the wagon, under a wetted burlap sack, hung her huge wooden churn. At the beginning of day she would put cream into it and by nightfall we would have fresh, sweet butter." (Cows were brought along.)

The complete paragraph is not quoted. It did make a fairly solid block, but the details bring into sharp focus the difference between today and yesterday and so was important to the story. Too, the section was preceded by action, and the succeeding paragraphs were broken with action scenes.

It is natural that most beginning writers will have difficulty with continuity in writing these true narratives. Dozens of interesting, but unrelated incidents come to light, and the temptation to throw them all in is great. The result is hodgepodge. Material must be isolated and selected to fit around a clearly conceived theme or purpose.

As an illustration I might mention some of the difficulties I encountered in writing "Wyoming Cow Trails," which will appear soon in *Ranch Romances*. The person whom I interviewed related dozens of interesting and unusual incidents. There were incidents about dudes and greenhorns; about Indians and horses; about cowboy life in general; about outlaws, branding and cattle-sheep wars. What angle could I use? There had to be a unifying premise.

I finally selected a rather broad viewpoint which could embrace many of the unrelated incidents: cowboy life in general and the life of this one cowboy in particular. I tried to paint a word picture, in all its varied overtones, of cowboy life during that period. With this broad theme I could logically move from an incident on bear hunting to one on Indian fighting. Many of the incidents were left out to form the basis for future stories.

Your story must have a "peg" to hang on, unless you are writing a book, so a thin slice out of a person's life is more effective than large, disconnected hunks.

Glancing back over this article will reveal, I hope, some idea of how to breathe life into the chapters of yesterday's world. Characterization has priority, and in this connection another tip might prove valuable: use expressions of language peculiar to that time and to the background. Each new generation has its idioms, each locality has its slang depending on the main occupations in the vicinity. Certainly, a story on the West, using the language of the East, will lack reality. It won't ring true.

Background comes second on our list. This includes material and natural factors, and inasmuch as the background leads to complication and brings out character reaction, its importance cannot be minimized. If background is used effectively it will often compensate for lack of characterization.

The final test comes when you re-read your story and can write in one sentence the theme or purpose which gives the whole a unifying effect. If you cannot do this, then it is possible that you have tried to crowd in too much irrelevant material. If the theme or purpose is selected before the actual writing there is little danger of its becoming lost.

# THE AUTHOR & JOURNALIST'S HANDY MARKET LIST

FOR LITERARY WORKERS — PUBLISHED QUARTERLY

SEPTEMBER, 1948

## A—GENERAL LIST

### STANDARD PERIODICALS—A

**America**, 329 W. 108th St., New York. (W-15) Articles on topics of current social and political interest, rural problems, 1500-2000; short modern verse. Rev. John La Farge, S.J. \$25 per 1700 word article (about 1½c), Acc. (Catholic).

**American Legion Magazine**, 1 Park Ave., New York. (M) Short stories to 2500. Articles handled on assignment. Query. Alexander Gardiner. High rates, Acc.

**American Magazine, The**, (Crowell) 250 Park Ave., New York 17. (M-25) Short stories 3000-4500; short shorts 1000-1500; stories, vignettes, 500; novels, 25,000. Articles usually arranged for. Sumner Blossom; William B. Hart, Fiction Ed. First class rates, Acc.

**American Mercury, The**, 570 Lexington Ave., New York 22. (M-25) Political, foreign affairs, art, medicine, science, music, etc., articles and essays, short stories, up to 3000, verse. Lawrence E. Spivak. 3c up, Acc.

**American Scholar**, The, 5 E. 44th St., New York 17. (Q-75) Articles on subjects "of substantial general interest in clear and unpedantic language." 3000-3500; verse, Hiram Haydn. \$5, printed page, maximum \$50; verse, \$10-\$25; Acc.

**American Swedish Monthy**, The, 45 Rockefeller Plaza, New York 20. (M-25) Illustrated articles dealing with Sweden, relations between Sweden and U. S., or stories of prominent Americans of Swedish stock. 1000-2000. Lillian E. Carlson. 2c, photos \$3, Pub.

**Argosy (Popular)**, 205 E. 42nd St., New York 17. (M-25) Short stories of colorful, adventurous, dramatic living, to 5000; novelettes, 8000-9000; complete short novels, 12-14,000. Articles, features verse. Cartoons. Henry Steeger, Ed.; Rogers Terrill, Exec. Ed. Good rates, Acc.

**Atlantic Monthy**, 8 Arlington St., Boston 16. (M-50) Critical essays, human-interest articles, 6000-8000; sketches, short stories, 4000-10,000; verse; unusual personal experience; high literary standard. Edward Weeks. Good rates, Acc.

**Beaver**, The, Hudson's Bay Co., Winnipeg, Canada. (Q-25) Articles on travel, exploration, trade, anthropology, natural history in the Canadian North, up to 2500, illustrations essential. Clifford P. Wilson. 1½c, Pub.

**Blick Magazine**, 818 W. Hancock Ave., Detroit 1. (M-free) Articles on places, people and events of interest to tourists, 500-600, with 3 or 4 good photos; fillers on interesting places, people or events 200-300 words and photo. No cartoons, poetry, quizzes, fillers of the oddity type, first-person accounts of vacations or tours. E. W. Morrill. Acc. Supplementary rights released.

**Canadian Geographical Journal**, 49 Metcalfe St., Ottawa, Canada. (M-35) Illustrated geographical articles 1000-5000. Gordon M. Dailyn. 1c up, Acc.

**Christian Science Monitor**, The, 1 Norway St., Boston 15. (D-5) Articles, essays, for editorial and department pages, up to 800; forum to 1200; editorials to 800; poems. Acc. or Pub.

**Collier's**, (Crowell), 250 Park Ave., New York 17. (W-10) Short stories, 1200 to 5000; serials up to 64,000; novels and articles on popular questions of the day 3500; fillers; cartoons; verse on y rarely. Kenneth Littauer, Fiction Ed. First class rates, Acc.

**Columbia**, 45 Wall St., New Haven, Conn. (M-10) (Knights of Columbus) Articles of general Catholic interest, 2500-3500; essays; verse. John Donahue. 1c to 3c, Acc.

**Commentary**, 34 W. 33rd St., New York 1. (M-50) Political, economic, sociological, religious, literary articles of high quality, 4000-6000. Book reviews. Short stories, 2500-4000. Verse, any length. Elliot E. Cohen. \$150 base rate for articles, Acc.

**Coronet**, 919 N. Michigan Ave., Chicago 11. (M-25) Uses factual anecdotal packed articles under 5000; photos; fillers; one-pagers. No fiction or poetry. Reports in 2 weeks. Jerome Beatty, Jr., Mng. Ed., 366 Madison Ave., New York. Good rates, Acc.

**Cosmopolitan Magazine**, (Hearst) 959 8th Ave., New York 19. (M-25) Outstanding short stories 4000-6000; short shorts 1000-2000; novelettes 10,000-20,000; serials 50,000-60,000; book-length novels, non-fiction features. Articles of cosmopolitan interest 2000-3000. Arthur Gordon. First-class rates, Acc.

**Desert Magazine**, The, Palm Desert, Calif. (M-25) Illustrated feature articles from the desert Southwest on travel, nature, mining, archaeology, exploration, personalities, Indians, to 2500. (Overstocked with poetry.) Randall Henderson, 1½c and up, prose. Photos, \$1 to \$3, Acc.

**Digest and Review**, 686 Broadway, New York. (M-25) Second serial rights on articles on politics, national defense, science,

psychology, self-help, vocational guidance. Authentic, sparkling. No poetry, fiction, photos. Credit to author and magazine; also free copies of issue containing digest. F. L. Nelson. 1c-2c.

**Elks Magazine**, 50 E. 42nd St., New York 17. (M-20) Articles, 5000; cartoons; mystery fiction. Coles Phillips. \$100 to \$500, Acc.

**Esquire (Esquire-Coronet)**, 366 Madison Ave., New York. (M-50) Sophisticated unsentimental articles; masculine viewpoint; essays, sketches, short stories, especially action, 2000; cartoons, cartoon ideas. David A. Smart. Buys according to quality and length. Needs satire. Acc.

**Everybody's Digest** (W. J. Smith Pub. Corp.) 420 Lexington Ave., New York 17. (M-25) World events, politics, business, personalities, unique and human interest stories, humor, etc. 80% digest, 20% new material. Theodore Irwin, Ed.; Madalynne Renter, Mng. Ed. Good rates, Acc.

**Everywhere**, 206 E. 86th St., New York 28. (M) Covers the entire field of travel with articles under 3000. Demand heavy for shorts and good travel pictures. Will use color pictures as well as black and white. No fiction or verse. 2c, Acc. (Not buying.)

**Extension (The National Catholic Monthly)**, 1307 S. Wabash Ave., Chicago 5. (M-30) Short stories, 2000-6000; romance, adventure, detective, humorous; six installment serials, 5000; short-stories; articles; cartoons. Eileen O'Hayer. Good rates, Acc.

**Far East, The**, St. Columbans, Milton, Mass. (M-10) Catholic mission magazine; buys short (1500-1800) stories with wholesome plots; short-short stories to 800; authentic travel and human-interest articles and photos on China, Philippines, Burma, Korea, Japan, etc.; good poetry. Stories, \$30, Acc. (Send 10c for sample copy.)

**Ford Times**, Ford Motor Co., 3000 Schaefer Rd., Dearborn, Mich. (M) Well-illustrated, travel, place, sport, or other articles, 1200-1500; shorts; photos, with Ford angle. 10c, Acc. (Query.)

**Foreign Service**, Broadway at 34th St., Kansas City 2, Mo. Limited market for dramatized factual military service stories in the "now it can be told" category; articles on subjects pertinent to interest of overseas veterans; filler features, 400-500, dealing with successful readjustment ideas developed by returned veterans; anecdotes, 100-300, dealing with amusing overseas experience instances. Word length for stories and articles 1500-2500. Barney Yanofsky. Good rates, Acc.

**Fortune**, 350 5th Ave., New York 1. (M-31) Articles with industrial tie-up, 85% staff-written. Some source material purchased. Wm. D. Geer, Publisher.

**Harper's Magazine**, 49 E. 33rd St., New York 16. (M-50) Timely articles for intelligent readers; short stories; essays; fillers; verse. Frederick Lewis Allen. Acc.

**Holiday** (Curtis Publishing Co.), Independence Sq., Philadelphia 5. (M-50) Quality articles, well-illustrated, on things-to-do and places-to-go, to 3500. Ted Patrick. First class rates, Acc.

**Journal of Living**, 1819 Broadway, New York 23. (M-25) Inspirational, philosophic and practical advice articles on longevity, nutrition, health, personal problems. Leonard M. Leonard, Ed.; Frances Goodnight, Features Ed. Excellent rates.

**Kiwanis Magazine**, The, 520 N. Michigan Ave., Chicago. (M) Articles on national affairs and community problems, 1000-1800. Felix B. Streckmans, Mng. Ed. \$35 for 1000 words; \$50 for those 1500-1800. Acc.

**Liberty**, 37 W. 57th St., New York 19. (M-10) Romantic, adventure, humorous short stories, youthful appeal, 1000-5000; timely human-interest articles; verse; fillers; cartoons. David Brown. First-class rates, Acc.

**MacLean's**, 481 University Ave., Toronto, Canada. (Semi-M-10) Short stories, love, romance, sea, mystery, industrial, war, adventure, outdoor, up to 5500. Articles of general interest, including science, personalities, medical, etc. Canadian angle helps, but is not essential. W. A. Irwin, Ed. 4c up, Acc.

**Magazine Antiques**, The, 40 E. 49th St., New York. (M-65) Authoritative articles representing new discovery, or a new point of view, or a new opinion, regarding some aspect of glass, china, metalware, furniture, etc., 1000-2500. Essays, news items; photos. Alice Winchester. 3c, Pub.; exclusive photos, paid for at cost.

**Marine Corps Gazette**, The, Marine Corps Schools, Box 106, Quantico, Va. (M-30) Professional, military, and Marine Corps subjects, 1000 to 5000, illustrated, with emphasis on amphibious warfare; fillers. Major Houston Stiff, U.S.M.C. 3c, Pub.

**Menorah Journal**, The, 63 5th Ave., New York. (Q-\$1.50) Jewish short stories, sketches, one-act plays, essays, poetry. Henry Hurwitz. 1c up, Pub.

**Nation**, The, 20 Vesey St., New York 7. (W-15) Articles on politics, literature, economics up to 2400. Freda Kirchwey. 1½c, Pub.

**National Geographic Magazine**, 16th and M Sts., N. W., Washington 6, D. C. (M-50) Official journal National Geographic Society. Articles on travel and geographic subjects up to 7500; photographs. Gilbert Grosvenor. First-class rates, Acc.

**National Jewish Monthly**, The, 1003 K St., N. W., Washington, D. C. (M-15) Short stories, articles, essays, Jewish interest. 1000-3000. Edward E. Grusd. 1c to 2c, Pub.

**National Police Gazette**, 1560 Broadway, New York 19. Factual police stories, sports stories, to 1500; personality pieces on sports figures; short Washington items. Harold H. Roswell. 2c up, Pub.

**New Republic**, 40 E. 49th St., New York 17. (W-15) General articles of any length, dealing with all phases of public affairs. Michael Straight, Ed. Rate of payment by arrangement.

**New Yorker**, The, 25 W. 43rd St., New York 18. (W-15) Short stories and humor 400 to 2000; factual and biographical material up to 2500; cartoons, cartoon ideas; light verse. Good rates, Acc.

**Pacific Pathways**, 1114 W. 8th St., Los Angeles 14. (Q-50) Factual descriptive articles of scenic and historical points of interest in the Western states, 1000-1250. James A. Fraser. \$50. Color transparencies (not less than 3¼x4¼"), \$15-\$25; black and white 8x10 glossies, \$3-\$5. Pictures should come with ms. if possible. If not, source where they can be obtained.

**Pageant**, 535 5th Ave., New York 17. (M-25) Articles on adventure, politics, people, sports, self and community help to 3000; Americana, strange fact, etc. 10c, Acc.

**Pen** (Public Employee's News), P. O. Box 2451, Denver 1, Co. (M) Articles, 500-2250; short stories and vignettes 500-2250; all material particularly interesting to public and federal workers, teachers—out-of-doors, love, domestic, rural, juvenile, hobbies, travel, medical, scientific, fashion, education, health, sports, fillers; verse, cartoons, \$5-\$15. A. H. Lindsay. Sc. fiction and articles; 50c a line for verse; up to \$10 photos, Acc.

**People & Places**, 3333 N. Racine St., Chicago 13. (M-Free-controlled) Short, human-interest, people-and-place articles, 80% pictorial. Frederick O. Schubert. 1c, photos, \$5, Acc.

**Pic**, 122 E. 42nd St., New York 17. (M-25). Formerly all pictorial, now uses articles and stories aimed at young men. Good rates, Acc.

**Practical Knowledge Monthly**, 1139 S. Wabash Ave., Chicago 5. (M-10) Practical applied psychology, popular mechanics, self-help, vocational articles, 1000, all written for men who are ambitious to get ahead. V. Peter Ferrara. Approx. 2c, photos \$2-\$3, Acc.

**Railroad Magazine**, (Popular) 205 E. 42nd St., New York 17. (M-35) Technically accurate railroad material. Fact articles and photo stories. Query editor beforehand stating subject and qualifications for handling. Henry B. Comstock. Good rates, Acc. (Overstocked with poetry and fillers.)

**Reader's Digest**, Pleasantville, N. Y. (M-25) Digests of published articles; occasionally original articles. Good rates, Acc.

**Reader's Scope**, 114 E. 32nd St., New York 16. (M-25) Pocket-size magazine using reprints and original material. Open market for self-help, humor and short fiction; profiles of interesting people. 1200-1500, with occasional article to 3000; fillers. E. A. Pillar.

**Redbook** (McCall) 230 Park Ave., New York 17. (M-25) Short stories, serials, complete novels, novelettes, feature articles. Edwin Balmer. First-class rates, Acc.

**Rotarian**, The, 35 E. Wacker Drive, Chicago 1. (M-25) Authoritative articles on business and industry, social and economic problems, travel sketches, humor, essays, 1500-2000. Little fiction used. Leland D. Case. First-class rates, Acc.

**Saturday Evening Post**, The, (Curtis) Independence Sq., Philadelphia 5. (W-15) Articles on timely topics 1000-4000; short stories 2500-5000; novelettes, 12,000-20,000; serials 40,000 to 60,000; lyric and humorous verse; skits, cartoons, non-fiction fillers, to 500. Ben Hibbs. First-class rates, Acc. (Reports within a week.) (Query on articles.)

**Saturday Review of Literature**, 25 W. 45th St., New York 19. (W-15) Articles, essays, 1500-3000, verse, fact-items, on literature; cartoons. Norman Cousins. Pub.

**Script**, 548 S. San Vicente Blvd., Los Angeles 36. (M-25) One reporting piece and one profile each issue and considerable anecdotal material about California and the West; verse, 2 lines up; cartoon gags; picture essays, 5 pages roughly 10-20 shots.) Everything must be slanted for an adult Western audience. James P. Felton. Rates roughly comparable to Atlantic Monthly averaging between 7c and 10c a word.

**Sir**, 105 E. 35th St., New York 16. Expose and general interest articles, 2000-3000, \$50, \$60, \$75, with \$5 each for photos; short-stories of male interest 1000 or under, \$50; short fiction, 2000-3000, \$50, \$60, \$75, light or humorous or serious; actual, true experiences of men, first-person, adventure, danger, 2000-3000, \$50, \$60, \$75; short sports articles, 1000-2000, \$50-\$60; fact fillers (no humor). Adrian B. Lopez.

**Smart Traveler**, 90 West St., New York 6. (M-25) Factual, accurate travel articles; photos; cartoons; cover ideas. Horace Coon. 2c; photos, \$2, Pub. (Query.)

**South, the Magazine of Travel to the South**, Hibernia Bldg., New Orleans 12. (M-25) Sequential photos; travel fiction and articles with Latin-American or Caribbean locale, to 1500. Arthur Charbonnet. 2c; photos up to \$5, Pub.

**Standard**, The, Montreal, P. Q., Canada. (W-10) Features of Canadian interest, short stories, 1200-2500; novels, about 35,000; articles, 1800; fillers, 400. A. G. Gilbert. 2c up, Acc.

**St. Anthony Messenger**, (Franciscan Fathers) 1615 Republic St., Cincinnati 10. (M-25) Catholic family magazine. Human-interest features on prominent Catholic achievements and individuals; articles on current events, especially when having Catholic significance, 2000-2500; short stories on modern themes slanted for mature audiences, 2000-2500. Extra payment for photos retained. Occasional poetry on inspirational, religious, and nature themes. Rev. Victor Drees, O.F.M. 3c up, Acc.

**Success Today**, 227 E. 44th St., New York 17. (Q) Articles stressing principles of success; actual success stories of living people, singly or grouped. Douglas Lurton, Ed.; Donald Cooley, Mng. Ed. Good rates, Acc.

**This Week**, 420 Lexington Ave., New York 17. (W-magazine section of 24 newspapers). Romance, mystery, adventure, humorous short stories, 1200-4000; short articles on popular science, interesting personalities, sports, news subjects making for a better America, to 1500-2500; interesting non-war shorts, 500-1000; fillers, cartoons, short animal material; appealing animal photos. William I. Nichols.

**Times Magazine**, The, Times Sq., New York 18. Articles, 1500-2500, and verse based on the news, topics relating to sports, nature, science, education, the world of fashion and of women's interest. Lester Markel, Sunday Ed. \$150-\$200 for full-size article.

**Tomorrow**, 11 E. 44th St., New York 17. (M-35) Forward-looking and unbiased articles of general interest; world affairs, economics, science, education, literature and the arts together with exceptional fiction, verse, and book reviews. Eileen J. Garrett. \$125 up, Acc.

**Toronto Star Weekly**, The, 80 King St., W., Toronto, Canada. (W-10) Feature articles, Canadian appeal, to 2000. Novels, 40,000-45,000; and serials, 18-20,000; short stories, 300-4500; love-adventure, romantic, western, mystery, detective, etc.; photos; cartoons. Jeanette F. Finch, Article Ed.; Gwen Cowley, Fict. Ed. 3c up, Acc.

**Town and Country**, 572 Madison Ave., New York 22. (M-50) Satirical, topical short stories, articles, essays, on unusual subjects, not addressed to a purely feminine public. Varying rates, Acc.

**Trailways Magazine**, 35 E. Wacker Drive, Chicago 1. (Q) Description of places and things of interest to traveler and vacationer within limits of U. S. with photos. H. M. Collier. Up to 5c a word, Acc.

**True, The Man's Magazine** (Fawcett Pub., Inc.), 67 W. 44th St., New York 18. (M-25) Factual stories of interest to men. 2000 up—average 5000-6000. Two-column fillers, 500-1000. One novel length (20,000) each issue. Bill Williams. High rates, Acc.

**Virginia Quarterly Review**, 1 West Range, Charlottesville, Va. (Q-75) Exceptional literary, scientific, political essays 3000-7000; short stories and verse of high standard. Charlotte Kohler, Ed. Good rates, Pub.

**Westways**, 2601 So. Figueroa St., Los Angeles 54, Calif. (M-20) Articles 300-1200, photos of out-of-doors, natural science, history, etc., on Calif., Ariz., Utah, Nevada, New Mexico, and So. Colorado. Verse. Phil Townsend Hanna. 3½c, Acc.

**Whisper**, (Harrison Pubs.) 206 W. 52nd St., New York. (Bi-M-25) Expose articles and startling news features, heavily illustrated. All with tabloid treatment—strictly sensational. G. Rogers. \$50 an article; photos \$5, Acc.

**Ya's Review**, Box 1729, New Haven 7, Conn. (Q-\$1) Articles on current political, literary, scientific, art subjects 5000-6000. Helen MacAfee, Mng. Ed. Good rates, Pub.

**Yankee**, Dublic, N. H. (M-25) Robb Sagendorph. Short fiction, articles, 1500; verse, 8 lines; fillers; cartoons, photos. Yankee trading instinct applied. 1c-2c; 3c-5c, verse.

**Your Life, The Popular Guide to Desirable Living**, 227 E. 44th St., New York 17. (M-25) Inspirational, helpful articles on living. 1200-2500; quizzes; brief games; fillers. Douglas Lurton. First-class rates, Acc.

**Your Personality**, 227 E. 44th St., New York 17. (Twice a year.) Helpful articles on all phases of personality, 700-2500. Good rates, Acc.

#### STANDARD PERIODICALS—B

**Alaska Life Magazine**, 708 American Bldg., Seattle 5, Wash. (M-25) Articles, short stories, on Alaska or of particular interest to Alaskans, 1500-3000; verse, 12-18 lines, 10c a line. Pub.

**American Hebrew**, The, 48 W. 48th St., New York. (W-15) Short stories, Jewish background, American scene 1200-1500. Florence Lindermann. 1½c up, shortly after Pub.

**American Life**, Pontiac Bldg., 542 S. Dearborn St., Chicago. (M-25) Material of interest to the entire family. 1½c-2c, Acc. (accepted, not submitted word count.) Dr. John G. Finch, Ed.-in-Chief. (Overstocked).

**Antiqueur**, The, 416 Wall St., Los Angeles 13. (M-25) Articles on authentic antiques and collections, 1000-1500. No jokes, stories, essays. Anne K. Kelly. Approx. 1c, Pub. Second and book rights released.

**California Highway Patrolman**, The, Box 551, Sacramento, Calif. (M) Safety articles, 500-2500. W. Howard Jackson. 1c, Acc.

**Canadian National Magazine**, 335 McGill St., Montreal, Canada. (M-10) Articles bearing on Canadian National Railways' activities and railway problems, to 1500. C. W. Higgins, Mng. Ed. Acc.

**Chicago Jewish Forum**, 82 Washington St., Chicago. (Q-\$1.25) Articles and short stories, 4000-6000; and poetry, Jewish subjects and minority problems only. Benjamin Weintraub. ½c, Acc.

**Christian Century**, The, 407 S. Dearborn St., Chicago 5. (W-15) Articles on religious, international affairs, and social welfare topics, 2000; verse. Paul Hutchinson. 1c, Pub.

**Common Ground**, 20 W. 40th St., New York 18. (Q-50) Articles, fiction, and poetry on the racial-cultural situation and folk materials in America, 1500-3000. Margaret Anderson. Ed. \$5 printed page.

**Commonweal**, The, 386 4th Ave., New York 16. (W-15) Independent Catholic review. Timely articles on literature, arts, public affairs, up to 3000; verse up to 30 lines. Philip Burnham. Edw. Skillin, Jr. 2/3c, verse 40c line, Pub.

**Current History**, 108-10 Walnut St., Philadelphia 6. (M-35) Objective analyses of political, social, or economic conditions; important documents. D. G. Redmond. 1c, Pub.

**Desert News Magazine**, Desert News Publishing Co., Salt Lake City 10, Utah. Western activities, particularly those dealing with Utah, Northern Colorado, Southern Idaho, Northern Arizona. Olive W. Burt. 1c; photos, \$2.50, Pub.

**Everyday Topics**, Hygiene Bldg., Wilmington, Ohio. (M-15) Unusual-health, hygiene, social, juvenile delinquency, highly controversial subjects. Edwin L. Groome. 1c-1½c, Pub.

**Forum**, 108-10 Walnut St., Philadelphia 6. (M-35) Objective analyses of political, social, or literary conditions, 2500 up; essays. D. G. Redmond. 1c, Pub.

**Furrioso**, RFD 1, Madison, Conn. (50c) Essays, short stories, verse. Quality material. Very little fiction. All critical essays on assignment. Reed Whittemore. \$5 page, Pub.

**Future**, Akdar Bldg., Tulsa, Okla. (M-25) National magazine of U. S. Junior C. of C. Business success stories, adventure, sports, surveys, features. Age of average reader, 30-6 years. Photos; cartoons; jokes. Brevity and pictures important. Raymond E. Roberts. 1c-3c, Pub.

**Grit**, Williamsport 3, Pa. (W-7) Clean short stories, adventure, mystery, love, western, etc. 2500-4000; serials. Odd, strange pictures, brief text; personalities and articles of general interest. 300-1300; short illustrated articles for women's and children's pages. Howard R. Davis. \$4 to \$8 per short story, varying rates for articles, photos \$3, Acc.

**Healy's Prize Winner**, 332 E. 52nd St., Seattle 5, Wash. (M-25) Short articles, 250 to 1000, on prize contesting, writing, and money making hobbies. Also, monthly prizes of \$3, \$2, \$1 for the best list (longest and most accurate) of recent prize winners' names and addresses; notices of new, 'dead' or unfair contests; for recent winning entries (statements, slogans, etc.) Occasional pertinent poetry. James H. Colopy. 1c up, Acc.

**Hold-It**, 41 W. 52nd St., New York 19. (M) Non-fiction relating to modeling and fashion; top-flight model success stories; articles on animal models; authentic short items, including anecdotes by models and of models. Photos to illustrate, and news photos of leading models. Robert B. Knight. Ind.

**Horn Book**, 248 Boylston St., Boston 16, Mass. (Bi-M) Articles on juvenile authors and illustrators. Bertha Mahony Miller. 1c, Pub. Supplementary rights released to authors.

**Indian Magazine**, The, Indian Motorcycle Co., Springfield 9, Mass. (Bi-M) Articles on sport of motorcycle riding; adventure stories; romantic fiction; comic strips. For all members of family. W. W. (Bill) Scott. Good rates, Acc. (Query).

**J. C. Review**, 130 N. Wells St., Chicago 6. (M) Easy-to-read, popular style articles on vocational guidance, child care, family welfare, and care of the aged. Louis Ludwig. 3c-5c, Acc. (No longer in market for outside material.)

**Jewish Life**, 305 Broadway, New York 7. (Bi-M-25) Articles and stories addressed to the modern Orthodox Jewish point of view, and reflecting the creative aspects of Jewish life, 1000-2000. Saul Bernstein. \$5 printed page (average 400 words), Pub. Sup. rights released to author.

**Judy's**, Judy Bldg., 3323 Michigan Blvd., Chicago 16. (M-25) Current interest articles 800-1200 (no rewrites of encyclopedia or textbooks); short stories, 800-1600. Will Judy. 1½c, Acc.

**Leatherneck**, P.O. Box 1918, Washington 13, D. C. (M-20) Military and civilian articles about Marines. J. A. Donovan, Major, U.S.M.C. 1c, Acc.

**Link**, The, General Commission on Chaplains, 122 Maryland Ave., N. E., Washington 2, D. C. (M-15) Overstocked on everything but top-notch short-stories, 2500 or less, in humorous vein to interest men and women in the Armed Services and/or Veterans Administration. Weimar L. Dyreson. Payt. 90 days prior to Pub. Releases all rights unless otherwise specified.

**Magazine Digest**, 20 Spadina Rd., Toronto, Canada. (M-25) National digest only, save for occasional feature article paid for at 7c a word. M. Simmons, Ed.; Anne Fromer, Mng. Ed.

**Masses & Mainstream**, 832 Broadway, New York 3. (M-35) Political and general articles, 3500; literary essays and art criticisms, 3500; realistic stories of American life, 5000; high quality poetry. Samuel Sillen. \$5 printed page.

**Modern Mexico**, 381 4th Ave., New York 16. (M-40) Human interest articles and articles dealing with the cultural institutions, business, people, and day-by-day life in Mexico; some fiction; 1500-2000 words plus photos; verse. ¾c, Pub. N. C. Belth, Exec. Ed. Releases all rights.

**Montreal'er**, The, 1075 Beaver Hill, Montreal, P. Q., Canada. (M-15) Short stories to 1500. Roslyn Watkins. 1c-3c, Pub. (No editorial requirements at present.)

**Hotels and Courts**, 544 W. Colorado Blvd., Glendale, Calif. (M-20) Articles dealing with travel, emphasizing the use of auto court accommodations; descriptive articles to 1500 about new Hotels under construction; articles dealing with problems of auto court owners from a business standpoint. Jean Jacques. 1c up; photos \$2 up, Acc.

**Mozark Magazine**, Wow Publications, Eolia, Mo. Hobby-literary travel magazine featuring the literature, people, scenic wonders of the Ozarks and other sections of Missouri, Arkansas and the South. Uses poems with the Ozark slant. Sketches and pictures of people and scenery. Articles about hobbies, writers, artists, radio, stage, and travel in the South. Payment in prizes only.

**Nevada Magazine**, P.O. Box 37, Minden, Nev. (M-25) A-1 type of material dealing with Nevada and Sierra Nevada region, historical and current events, shorts on Nevada, including fiction based on true legendary data; verse. Nominal rates, verse, \$1, slightly more if accompanied by photo. Pub.

**The New Colophon**, 66 E. 56th St., New York 22. (Q) Articles on first editions, unusual printing, Americana—anything of scholarly, literary, bibliographical interest. Eimer Adler, John T. Winterich, Frederick B. Adams, Jr.

**New Eng'nd Quarterly**, Hubbard Hall, Brunswick, Maine. (Q-81) Historical and literary articles and essays on New Eng'nd Life and Letters. Herbert Brown. No payt. (Slow to report.)

**New Mexico Magazine**, Santa Fe, N. M. (M-25) Illustrated articles on New Mexico. George Fitzpatrick. \$10 to \$15 per article, Pub. Verse, no payment.

**Omnibook, Inc.**, 76 9th Ave., New York. (M-35) 25,000 word abridgements of current best-selling books. Pays up to \$4000 for abridged reprint rights. Acc. (Not interested in original material.)

**Opinion**, 17 E. 42nd St., New York 17. (M-25) Articles 2000; Short stories 2000; verse; fillers; Jewish interest. Dr. Stephen S. Wise. 1c, Pub.

**Our Dumb Animals**, 180 Longwood Ave., Boston 15, Mass. (M-10) S. P. C. A. organ. Animal articles, up to 600; photos. W. A. Swallow. ½c, Acc.

**Our Navy**, 1 Hanson Pl., Brooklyn 17, N. Y. (2M-25) Professional type articles on naval subjects, of interest to enlisted personnel; authentic articles on naval subjects, 2000-5000; action naval short stories; photos; humorous and fact essays with naval slant. H. W. Burkhart, Jr. ½-1c, Pub. No payment for verse.

**Pan American**, The, (Famous Features Syndicate), 1150 Avenue of the Americas, New York 19. (\$3 yr.-\$7.50 incl. Year Book) Business articles, social, economic, cultural and travel, covering the Western Hemisphere, 1000-2000; fillers. Exceptional photos. 1c, Pub.

**Partisan Review**, 1545 Broadway, New York 19. (M-50) Literary, political, experimental, off-trail, advance-guard stories, fine writing, to 5000. 2½c, fiction, 50c line, poetry. Wm. Phillips, Philp Rahv, Eds.

**Pathfinder News Magazine**, 1323 M. St., N.W., Washington 5, D. C. (EOW-10). Only news leads of exceptional timeliness and importance. Donald S. McNeil, Mng. Ed. Pub. (Practically no market.)

**Personalist**, U. of So. Calif., Los Angeles, Calif. (50c) Philosophical, literary and religious articles of scholarly nature. Small amount of verse. Dr. Ralph T. Flewelling. Small rate, Pub.

**Pipe Lovers**, 532 Pine Ave., Long Beach 12, Calif. (M-25) A magazine for men using articles on pipes, pipe smoking and related subjects, to 1000. Geo. W. Cushman. 1c, Pub., for articles of a technical or semi-technical nature; no payment for other material.

**Plain Talk**, 240 Madison Ave., New York 16. (M) Documentary material on totalitarian activities. Isaac Don Levine. Payment by arrangement.

**Profitable Hobbies**, 24th & Burlington, Kansas City 16, Mo. (M-25) Original how-to-do-it articles; features demonstrating the financial possibilities of hobbies; stories built around individual hobbies; to 3000; cartoons and cartoon ideas. Fact items. T. M. O'Leary. 1c, photos, \$1-\$5, Pub.

**Radio Best**, 452 5th Ave., New York. (M-25) Articles pertaining to radio's responsibility—its effect on adults, child, etc. True human interest articles about radio stars—1500; candid pix personality layouts. Edward Bobley. 3-5c, Acc.

**Rayburn's Ozark Guide**, Eureka Springs, Ark. (Q-50) Short stories, features, verse, photos with Ozark slant. Otto Ernest Rayburn. Payment by arrangement.

**Rocky Mountain Life**, 623 Mining Exchange Bldg., Denver 2, Colo. (M-25) Articles with regional appeal; personalities, arts, sports, Colorado history, travel, wild life, 1000-2000. Western fillers; unusual, true historical stories (high altitude Western) regional photo stories, are particularly desirable. Ada Nevill, Mss. Ed. 1c, Pub.

**Rosicrucian Magazine**, The, Oceanside, Calif. (M) Articles on occultism, mysticism, art, science, nutrition, astrology, in accord with the Rosicrucian Philosophy; short stories along same lines, 1500-2500, \$3-\$15, Acc.

**Russian Review**, The, 213 W. 23rd St., New York. (Q-84) Scholarly articles and essays on Russia, past or present, 3000-3500. \$25, Acc.

**Saturday Night**, 73 Richmond St., W., Toronto, Canada. (W) Articles of Canadian interest up to 2000; light, humorous articles, satire. B. K. Sandwell. 2/3 to 1c, photos \$2-\$3, Pub.

**Story**, 116 E. 30th St., New York. (Q-40) Distinctive short stories, "novellas" Whit Burnett. Moderate rates. Pub.

**Tic**, P. O. Box 350, Albany 1, New York. Articles on dental or dental related themes, 1000-6000; short-short fiction of the same type, 750 to 1000; cartoons; photographs and other illustrations, individual or series, humorous poetry to 60 lines; crossword and other puzzles. Payment to \$75 for unusual, top-flight articles; rates reached through individual negotiation with each contributor.

**Townsend National Weekly**, 6875 Broadway, Cleveland. (W-10) Articles and news on social security, taxes, aid to aged, to 800, 1000-word short-shorts of general interest, not

limited to old-age pensioners; jokes. George B. Fritz. \$15-\$25 each, Acc.

**Tracks Magazine**, 420 Lexington Ave., New York 17. (M-10) Articles on railroad subjects 500-1500. Ted O'Meara. Up to 5c; fillers, \$5. (Query.)

**Trailer Life** (Trailer Coach Assoc. of Calif.), 3150 W. 6th St., Los Angeles 5. (M) Articles and fiction, 500-10,000, slanted toward trailer life and travel, or outdoor subjects of interest to trailer owners; poetry, pictures, cartoons, similarly slanted. Milton C. Hill. 1/2c-1c; poetry \$3-\$8; glossy photos, \$2-\$5. Pub.

**Trail-R-News**, Griffin-Patterson Bldg., Box 431, Glendale, Calif. (M-10) Travel articles to 1000, especially those built around Trailcoach life. Jean Jacques. 1/2c up, Pub.

**U. S. Army Review**, 314 1/2 S. 4th, Springfield, Ill. (BI-M) Personal, human-interest military features, with articles to 1500. Harry C. Ford. 1/2c up.

**U. S. Navy Magazine**, Stony Brook, N. Y. (M-35) Articles, poems, or photos of interest to Navy personnel or their families, to 2000. Stanley L. Phramer. 1/2c, Pub.

**Veterans Magazine**, 624 S. Michigan Ave., Chicago 5. (M) Material from veterans only, except rarely from someone who has worked with veterans. Cheerful theme. David J. Atchison. 3-5c; photos, \$3-\$5; cartoons, \$10. (No response to questionnaire.)

**Welcome News**, 504 W. 9th St., Los Angeles. (Q-10. BI-M beginning Sept. 1948) Articles on travel, history, biography, 200-1500; essays on Cooperatives and social reform, 1000-1200; short stories along socialistic lines; varied verse. T. G. Mauritzen. Payment as agreed, Pub.

**Your Mind—Psycho'ogy Digest**, 103 Park Ave., New York 17. (BI-M-35) Material on psychological subject-matter, 1-2000; fillers; stories and occasional poetry with psychological slant. Lesley Kuhn, Mng. Ed. 1c-2c, Acc.

#### WOMEN'S AND HOME MAGAZINES

**American Baby, Inc.**, 258 Riverside Drive, New York. (M-25) For expectant mothers and mothers of babies under one year old. Uses in every issue an article by physician and other suitable articles not over 1000 words. No fiction. No payment for verse except free copies of magazine. No photos. On y magazine of its kind edited by a professional registered nurse. Beulah France, R.N. 1/2c, Pub.

**American Family Magazine**, The, 53 W. Jackson Blvd., Chicago 4. (M through IGA stores). Good fiction, puzzles, quizzes, cartoons, fillers. John W. Mullen. Ind., Pub.

**American Home**, The, 444 Madison Ave., New York 22. (M-25) Practical articles with illustrations pertaining to home, interior decorating, building, gardening, food, children, family health, homecrafts, 800 to 2000. Mrs. Jean Austin. Varying rates, Acc.

**Baby Post**, 55 W. 42nd St., New York 18. (Q-25) Authoritative articles on baby care; home features, and occasionally a short story of appeal to this particular field; verse. Louise Cripps. 2-5c.

**Baby Talk**, 420 Madison Ave., New York 17. (M-25) Lightly handled but constructive articles about babies and their care. 1000-2000; fillers; verse. Irene Parrott. 1c, Acc.

**Baby Time** (Alford Pub. Co.), 424 Madison Ave., New York 22. (M-25) Articles to 1500 of interest to new mothers. 1/2c, Acc. (Similar requirements for *Modern Baby* and *Today's Baby* published by the same firm.) Mary-Edith Cory.

**Better Homes & Gardens**, 1716 Locust St., Des Moines 3, Iowa. (M-25) Practical how-to-do articles on home, family, and garden to appeal to both men and women. No fiction, very little poetry. Uses general interest articles for the family. Copious use of photos. Cartoons. Anecdotes and shorts, \$5; Pub.; articles, up to \$400, Acc.

**Brides Magazine**, 527 5th Ave., New York 17. (Q) Articles, 100-1500, covering fashions, furnishings and home decoration, etc., of interest to brides. Helen E. Murphy. Varying rates, Acc.

**Californian**, The, 1020 S. Main St., Los Angeles 15. (M-35) Articles pertaining to California, all types of fillers; photos. J. R. Osherenko, Ed.; Donald Carlson, Mng. Ed. Varying rates, Acc.

**Canadian Home Journal**, 73 Richmond St., W., Toronto, Ont. (M-15) Short stories to 5000; articles of interest to Canadian women, 2500. Good rates, Acc.

**Canadian Homes & Gardens**, (Maclean-Hunter Pub. Co.) 481 University Ave., Toronto, Canada. (M-25) Home and garden articles to 1500; photos; fillers. Canadian interest only. S. M. McIlwaine.

**Charm Magazine**, (S. & S.) 122 E. 42nd St., New York 17. (M-25) Articles to 3000 of interest to the business girl, age 20-30; short stories; fillers; verse; cartoons. Mrs. Frances Harrington. Good rates, Acc.

**Chatelaine**, (Maclean) 481 University Ave., Toronto, Canada. (M-15) Short stories and serials; love, married-life, parental problems, mystery, adventure, 3500-5000. Articles, Canadian interest, up to 2000. 2c, Acc.

**Child Study**, 221 W. 57th St., New York 19. (Q) Articles on child development, psychology, etc. Harriet E. Davis. No payt.

**Christian Parent**, 1222 Mulberry St., Highland, Ill. (M) Articles and short stories to 2000, with Christian home life and Christian child training themes. Ind., Acc. (Overstocked).

**Designs**, 6705 Sunset Blvd., Hollywood 23, Calif. (M) Articles on the theories, techniques, and trends now available and planned for the American interior, factually, authentically, professionally written, covering lamps, fabrics, ceramics, glassware, floor coverings, wall coverings, etc. 500-2500. Carl A. Pierson. 2c; photos \$3.50.

**Everywoman's Magazine**, (Coast-to-Coast Pub. Co.) 1790 Broadway, New York. (M-5) Love and domestic stories with housewife slant, 3500-5000; short-stories, 1200-1500; light articles, 1000; short verse; how-to-do-it items; cartoons. Joan Ranson. Approx. 2c, Acc.; short shorts, \$50-\$75; short stories, 3500-5000, \$100-\$150; 4-6 part serials, \$600.

**Family Circle Magazine**, The, 25 W. 45th St., New York 19. (M-5) Short stories 1500-3500. R. R. Endicott, Acc. (Overstocked).

**Family Digest**, 549 N. Jefferson, Huntington, Ind. (M-20) Articles, 1000-1500; short stories, 1500-2000, on family subjects. F. A. Fink. 1/2c-2c, Pub.

**Flower Grower**, The, 2049 Grand Central Terminal, New York 17. (M-25) How-to-do articles by experienced home gardeners, and photographs on gardens and flowers; also, poetry on gardens and flowers. Poems, \$1-\$5. Paul F. Frese. Pub.

**Game'vr**, (Conde Nast) 420 Lexington Ave., New York 17. (M-25) Love, humor, unusual career articles; good personality pieces; politics; world affairs; social problems; how-to articles; facts with light treatment; fillers. Elizabeth Penrose, Ed. \$25-\$150, Acc. (Query on articles.)

**Good Housekeeping**, (Hearst) 57th St. and 8th Ave., New York 19. (M-35) Short stories up to 10,000; short articles; verse. Herbert R. Mayes. Acc.

**Harper's Bazaar**, 572 Madison Ave., New York 22. (M-50) Distinguished short stories on y; not popular magazine material. Prefers articles in outline form. Mary Louise Aswell, Lit. Ed. Good rates, Acc.

**Hearth and Home**, Skegas Div., Skelly Oil Co., P. O. Box 436, Kansas City 10, Mo. (BI-M) Articles on homemaking, food preparation, household aids, care of the home and family, hobbies, family, etc., 500-1500, of interest to rural and suburban families. Viola H. Ward. 2c; or \$15 for page with photos, \$25 for double page with photos. Now accepting material for 1949 issues on y.

**Holland's**, The Magazine of the South, Main and 2nd Sts., Dallas, Tex. (M-15) Articles of interest to Southern women. 800; short stories, 1200-3000; short-short stories, 800-1200; cartoons. Mrs. Charleen McClain. 3c, Acc.

**Home Desirable**, The, 836 S. Michigan Ave., Chicago. (M-controlled) Articles on home modernization through plumbing and heating, \$50; homemaking material, well illustrated. Human interest features for family. L. R. Varney. 2c, Pub.

**Home Life**, 161 8th Ave., N., Nashville 3, Tenn. (M-15) Short stories 1500-3000 and feature articles of interest to home and family groups, Christian viewpoint, 750-800; short poems of lyric quality, human interest, and beauty; occasional photos; fillers, cartoons, and cartoon ideas. Joe W. Burton. 1/2c average, Acc.

**House and Garden**, (Conde Nast) Lexington Ave., New York. (M-50) Home decoration, gardening, landscape, unusual travel and architectural articles. Richardson Wright. Good rates, Acc.

**House Beautiful Combined with Home and Field**, (Hearst) 572 Madison Ave., New York. (M-35) Articles on building, remodeling, decorating, gardening, entertaining, cooking, house maintenance, etc. Large y staff-written. Elizabeth Gordon. Acc.

**Household**, 912 Kansas Ave., Topeka, Kans. (M-20) Household and general articles, short stories 1000-5000. Occasionally light essays. Nelson Antrim Crawford. 2c up, verse 50c. (Overstocked with fiction and verse).

**Independent Woman**, 1819 Broadway, New York 23. (M-15) (National Federation Business & Professional Women's Clubs) Articles expressing woman's viewpoint on social and economic matters, business and professional women's problems, stories of women's success in business, technique for satisfying living; women's adventures; light, humorous articles, woman's angle, 1500-1800. Verse 2-5 stanzas. Frances Maule. \$5-\$35 per article, verse \$2-\$3, Acc.

**Ladies' Home Journal**, (Curtis) Independence Sq., Philadelphia 5. (M-25) Articles 2000-5000; short stories 4000-7500; serials, 50-70,000; novelettes 20-40,000; short lyric verse; fillers, cartoons. Bruce Gould, Beatrice Blackmar Gould. First-class rates, Acc.

**Mademoiselle**, (S. & S.) 122 E. 42nd St., New York 17. (M-35) Short stories and articles of interest to young women, age 18-36, 2000-3500. Associate and Fiction editor, George Davis. Acc.

**Mademoiselle's Living**, 122 E. 42nd St., New York 17. (Q) Large y staff-written, but will accept short, humorous pieces and how-to-do-it articles aimed at smart young homemakers. Betsy Talbot Blackwell. Good rates.

**Mayfair**, (MacLean) 481 University Ave., Toronto, Canada. (M-25) Articles of Canadian interest on fashion, society, the arts, sports. 2c, Acc.

**McCall's Magazine** (McCall), 230 Park Ave., New York 17. (M-25) Serials, 40,000; complete novels, 20,000; novelettes, 10-12,000; short stories, 5000-6000; articles; verse. Otis L. Wiese. First-class rates, Acc.

**Milady of California**, 3839 Wilshire Blvd., Los Angeles 5. (M-25) Is accepting only a limited amount of verse now—no fiction or articles. June Bartha. Varying rates, Pub.

**Modern Knitting**, 247 Park Ave., New York 17. (Q-35) Welcomes ideas on new departments, new columns, features, editorial material covering knitting, crocheting, embroidery, and other sewing. Richard H. Roffman. Ed. Promotion Dir.; Gizi Alton, Ed. Acc., depending on assignment or nature of material.

**Mothers Home Life**, 179 E. 2nd St., Winona, Minn. (M-5) Articles, 300-500; short stories 2500-2700; short verse. Dorothy Leicht. Fair rates, Pub.

**Mother's Magazine**, (David C. Cook Pub. Co.) Elgin, Ill. (Q-35) Fiction of interest to mothers dealing with problems

of young children up to 12, Christian viewpoint, to 2700; featuring articles of interest to young family groups, to 1100; short inspirational poems for young mothers; hobby and family fun ideas; fillers. Dorothy Riley, Fiction Ed. 2c; articles, 1c, Acc.

**My Baby**, 1 E. 53rd St., New York. (M) Articles to 2000 of interest to expectant mothers, new mothers, and mothers of children up to six years. Photos. No poetry. Gertrude Warburton. 1c up, Pub.

**National Home Monthly**, (Home Pub. Co.) Bannatyne and Dagmar Sts., Winnipeg, Man., Canada. (M-10) Illustrated feature articles; short stories, 4500; verse. L. E. Brownell. Good rates, Acc.

**National Parent-Teacher**, The, 600 S. Michigan Blvd., Chicago 5. (M) Scientifically accurate, but informally written, illustrated articles on rearing and education of children, to 2500. Eva H. Grant. 1c, photos \$1-\$3, Acc.

**Parents' Magazine**, 52 Vanderbilt Ave., New York 17. (M-30) Articles on family relationships, child care, food with menus and recipes, etc., 2000-3000. Mrs. Clara Savage Littlede. Up to \$100 for articles, Acc.; shorts on childhood and teen-age problems \$5 each, Pub.

**Sunset**, 576 Sacramento St., San Francisco 11. (M-20) Largely staff-written. Purchases from West Coast contributors only. Query. Walter Doty, Pub.

**Sun-up**, The Magazine of Southern Living and Gardening, 4th Floor, Moore Bldg., San Antonio 6, Texas. (M-25) Useful articles for the home-maker and gardener of the South, principally those in the \$4,000-\$25,000 income group, 1200. Top-notch photos. Kenneth Kitch. 1c, Acc. or by arrangement.

**Today's Woman** (Fawcett Pub. Inc.) 67 W. 44th, New York 18. (M-25) Fiction and fact of interest to the young housewife. 20-35 years of age. Articles 3000 or less; fiction, 1000-7000. Complete novel (22,000) each issue. Geradine Rhoads, Ed.; Wm. C. Lengel, Ex. Ed.; Harold Baron, Non-Fiction Ed.; Eleanor Stierhem, Fiction Ed.; Excellent rates, Acc. (Rather slim margin for awhile on usual stories.)

**Tom Breneman's Magazine**, 420 Lexington Ave., New York 17. (M) Inspirational pieces based on personal experiences; light humorous articles; some personality articles, not necessarily of well-known people. Appeal is to mature women. No fiction, jokes, cartoons, picture stories. Horace Coon, Mng. Ed. Good rates.

**Vogue, Incorporating Vanity Fair**, (Conde Nast) 420 Lexington Ave., New York 17. (2M-50) Articles of interest to women, 1500-2000; photos. No poetry, no fiction. Jessica Davis. No set rates, Acc. European rights released.

**Western Family**, 1300 N. Wilton Pl., Hollywood 28. (Semi-M) All types of interesting, readable fiction. 2000; short-stories and time's well-illustrated articles of interest to the homemaker, to 1200; two-part serials. Audree Lyons. 2 1/2c-5c, Acc.

**Woman**, The, 420 Lexington Ave., New York 17. (M-25) Non-fiction of interest to women, 2000, articles on what women are doing, preferably written in narrative style; picture features; jokes. Theodore Irwin, Ed. Director; Dorothy M. Johnson, Ed. Good rates, Acc.

**Woman's Day**, 19 W. 44th St., New York 18. (M-5) Serious and humorous articles, 1800-2000; human interest and humorous type fiction, 2500-5000; fillers. Mabel Hill Souvaine, Ed.; Betty Finnin, Fict. Ed. Acc., no set rate.

**Woman's Home Companion**, (Crowell-Collier) 250 Park Ave., New York 17. (M-10) Women's and household interest. Articles, 2500-6000; short stories, to 10,000; novelettes, 15,000; short novels, to 25,000; serials, to 60,000. Wm. A. Birnie. First-class rates, Acc.

**Woman's Life**, 227 E. 45th St., New York 17. (Q) A companion publication to *Your Life and Your Personality*, helpful, entertaining articles, 400-2500, on all phases of a woman's life. Douglas Lorton. Good rates, Acc.

#### ALL-FICTION OR "PULP" MAGAZINES GENERAL ADVENTURE

(Also Special C'sifications not Grouped Elsewhere)

**Adventure**, (Popular) 205 E. 42nd St., New York 17. (M-25) Distinctive adventure short stories, novelettes, serials. Action ballads, 50c per line. Kenneth S. White. 2c up, Acc.

**Elve Book**, (McCall) 230 Park Ave., New York 17. (M-25) Mystery and adventure short stories, novelettes; book length novels. Articles of masculine interest. Donald Kennicott. Good rates, Acc.

**Doc Savage Magazine**, (S. & S.) 122 E. 42nd St., New York 17. (Q-25) Action adventure short stories, 2000-6000. Must be well-written. Daisy Bacon. Good rates, Acc.

**Jungle Stories**, (Fiction House) 670 5th Ave., New York 19. (Q-20) Adventure short stories, novelettes of the African jungles. Joe Callanan. 1c up, Acc. (Wide-open market now.)

**Short Stories**, 9 Rockefeller Plaza, New York 20. (2-M-25) Adventure, mystery, action short stories up to 6000; novelettes, 10,000-25,000; serials; book lengths; fillers, 50-500. Dorothy McIlwraith. Good rates, Acc.

#### DETECTIVE—CRIME—MYSTERY—GANGSTER

**Black Book Detective**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-20) Uses a 35,000-word lead novel featuring *The Black Bat*, written on assignment; several short fast-action detective-crime stories not over 7000. Leo Margulies. 1c up, Acc.

**Black Mask**, (Pioneers, Inc.) 205 E. 42nd St., New York 17. (Bi-M-25) Detective short stories and novelettes to 20,000. Kenneth White. 2c up, Acc.

**Crack Detective Stories**, (Columbia Publications, Inc.—Double Action Group) 241 Church St., New York. (Bi-M-15) Detective

fiction stressing plot and characterization; overstocked at present. Robt. W. Lowndes. Ed. 1c up, Acc.

**Detective Mystery**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-20) Book length detective novel by arrangement; short stories to 6000. Leo Margulies. 1c up, Acc.

**Detective Novel**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-20) Book-length detective novel arrangement. Fast-action detective short stories. Leo Margulies. 1c up, Acc.

**Detective Story**, (S. & S.) 122 E. 42nd St., New York 17. (M-25) Detective short stories to 8000; novelettes to 12,000; short novels to 20,000. Daisy Bacon. Good rates, Acc.

**Detective Tales**, (Popular) 205 E. 42nd St., New York 17. (M-25) Emotional short stories, crime background, up to 4000; detective-mystery-menace novelettes 9000. Michael Tilden, Mng. Ed.; Everet Ortner, Ed. Good rates.

**Dime Detective**, (Popular) 205 E. 42nd St., New York 17. (M-15) Mystery and action with emphasis on character; short stories around 5000; novelettes, 10-15,000. Harry Widmer. Acc.

**Dime Mystery**, (Popular) 205 E. 42nd St., New York 17. (Bi-M-15) Thrills, fantastic detective mystery action in novels 14,000; novelettes 9000-10,000; short stories up to 5000; low interest. Michael Tilden, Mng. Ed.; Everet Ortner, Ed. 1c up, Acc.

**Ellery Queen's Mystery Magazine**, 570 Lexington Ave., New York 22. (M-35) Stories of detection, and/or crime, and/or mystery. No supernatural stories per se, although if a legitimate mystery, crime, or detective short story has supernatural or horror elements, O.K. Cartoons. No taboos, no angles editorially. "Ellery Queen." \$150 up for average length short story, Acc.

**G-Men Detective**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-20) Gamousous, fast-action G-Men short stories 1000-6000; novelettes 7000-8000; 20,000-word G-Man novel by arrangement. Leo Margulies. 1c up, Acc.

**Mystery Book Magazine**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-25) Detective and mystery stories, 1000-60,000. Well written, cleverly handled crime problems. Leo Margulies, Ed. Dir. Good rates, Acc.

**New Detective**, (Pioneers, Inc.) 205 E. 42nd St., New York 17. (Bi-M-25) Detective action stories to 6500; novelettes to 12,000. Aiden Norton. Good rates, Acc.

**Phantom Detective**, The, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-20) Fast-action detective, crime short stories 1000-5000. Book-length novels by arrangement. Leo Margulies. 1c up, Acc.

**Popular Detective**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-15) Detective short stories, 1000-6000; novelettes, 7000-10,000. Leo Margulies. 1c, Acc.

**Private Detective** (Trojan Magazines, Inc.), 125 E. 46th St., New York 17. Short stories to 6000, with some girl interest; novelettes, 9-15,000; 1c up, Acc.

**Scientific Detective**, 1745 Broadway, New York 19. (M-25) Good detective stories with emphasis on detection, 1000-5000. L. V. Toices. 1/2c up, Acc.

**Shadow**, The (S. & S.), 122 E. 42nd St., New York 17. Mystery detective short stories 1500-10,000. Must be well-written. Daisy Bacon. Good rates, Acc.

**Shock**, (Popular) 205 E. 42nd St., New York 17. Psychological yarns with strong woman interest, but not too censorable; few fast fillers. Harry Widman. 1c, Acc.

**Ten Detective Aces**, (Ace Mags.) 23 W. 47th St., New York 19. (Bi-M-15) Dramatic detective, mystery short stories, 1000-5000; novelettes, 8-10,000; woman interest acceptable. Maurice J. Phillips. 1c up, Acc.

**10 Story Detective**, (Ace Mags.) 22 W. 47th St., New York 19. (Bi-M-15) Short stories of mystery and detective with strong dramatic and emotional appeal, 1000-5000; novelettes, 8-10,000. Maurice J. Phillips. 1c up, Acc.

**Thrilling Detective**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M) Action-detective short stories, 1000-6000; novelettes, 7000-10,000; novels, 15-20,000. Leo Margulies. 1c up, Acc.

**Triple Detective**, (Thrilling) 10 E. 40th St., New York 16. (Q-25) Three published detective novels by well-known writers; detective short stories to 6000. Leo Margulies, Ed. Dir. 1c up, Acc. for shorts; novels by arrangement.

#### WESTERN MALE INTEREST

**Ace High**, (Pioneers, Inc.) 205 E. 42nd St., New York 17. (M-25) Fast-moving, dramatic Western fiction; short stories to 5000; novelettes and novels, 8-14,000. Michael Tilden, Mng. Ed.; Costa Caruso, Ed. 1c, Acc.

**Action Stories**, (Fiction House) 670 5th Ave., New York 19. (Q-20) Fast stories of the West with good woman interest. 3000-25,000. Paul L. Payne. 1c up, Acc.

**Big Book Western**, (Popular) 205 E. 42nd St., New York 17. (M-25) A few short stories, 5000. Western novelettes, 10,000; novels 17,000. Western fact articles 1500. Michael Tilden, Mng. Ed. Bruce Cassidy, Ed. 1c, Acc.

**Blue Ribbon Western**, (Columbia Publications, Inc., Double Action Group) 241 Church St., New York. (Bi-M-15) Short stories, 2000-5000. Novels, 40-50,000. Rates by agreement. Robert W. Lowndes. 1c, Acc. on short stories.

**Complete Cowboy Novel Magazine**, (Columbia Publications, Inc.—Double Action Group) 241 Church St., New York. (Q-15) Same as *Blue Ribbon Western*.

**Dime Western Magazine**, (Popular) 205 E. 42nd St., New York 17. (M-15) Vigorous, human Western short stories, 2000-6000; novelettes, 9000-10,000; novels, 18,000; emotional interest, realistic characterization. Michael Tilden, Mng. Ed.; George Murphy, Ed. Good rates, Acc.

**Double Action Western**, (Columbia Publications, Inc.—Double Action Group) 241 Church St., New York. (Bi-M-15) Same

requirements as **Blue Ribbon Western**.

**Exciting Western**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-15) Western action-packed short stories, 1000-6000; novelettes, 7000-10,000. Leo Margulies. 1c up, Acc.

**Famous Western**, (Columbia Publications, Inc.—Double Action Group) 241 Church St., New York. (Bi-M-15) Novelettes, to 9000; short stories 2000-5000; fact articles to 1500. Robert W. Lowndes, Ed. 1c up, Acc.

**Fifteen Western Tales**, (Fictioneers, Inc.) 205 E. 42nd St., New York 17. (M-25) Stories of the O'd West, 4000-6000, novelettes to 12,000. Occasional fact articles. Alden Norton. 1c up, Acc.

**Fighting Western**, (Trojan Magazines, Inc.) 125 E. 46th St., New York 17. (Q) Western action stories; novelettes, 9-15,000. 1c up, Acc.

**44 Western**, (Popular) 205 E. 42nd St., New York 17. (M-25) Western short stories, 4000-6000; novelettes, 8000-15,000. Michael Tilden, Mng. Ed.; Costa Carusso, Ed. 1c, Acc.

**Frontier Stories**, (Fiction House) 670 5th Ave., New York 19. (Q-20) Western historical short stories, 2500-9500; novelettes, 10,000-15,000; novels to 22,000; articles; of covered-wagon days. Joe Callanan. 1c up, Acc.

**Giant Western**, (Thrilling) 10 E. 40th St., New York 16. (Q-25) Western stories, 1000-60,000. Well written, cleverly done narratives of the Old West. Leo Margulies, Ed. Dir. Good rates, Acc.

**Lariat Story Magazines**, (Fiction House) 670 5th Ave., New York 19. (Bi-M-20) Fast-moving, colorful stories, ranch-and-range locale, good woman interest 4000-8000; 15-20,000. Jack O'Sullivan. 1c up, Acc.

**Leading Western**, (Trojan Magazines, Inc.) 125 E. 46th St., New York 17. (Q) Western action stories; novelettes, 9-15,000. 1c up, Acc.

**Mammoth Western**, (Ziff-Davis) 185 N. Wabash Ave., Chicago 11. (M-25) Stories of the Old West, from shorts of 1000 words to full-length novels of 75,000. Raymond A. Palmer, Ed. 1½c-3c, Acc.

**Masked Rider Western**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-15) Uses a 30,000-word lead novel featuring the Masked Rider, written by assignment; an 8000-word novelette, several short stories not over 6000. Distinctly O'd West, with no modern touches. Leo Margulies. 1c up, Acc.

**New Western**, (Fictioneers, Inc.) 205 E. 42nd St., New York 17. (M-25) Colorful Western action stories; shorts to 5000; novels and novelettes, 8-12,000. Michael Tilden, Mng. Ed.; Bruce Cassidy, Ed. Up to 1c, Acc.

**Northwest**, (Fiction House) 670 5th Ave., New York 19. (Q-20) Fast moving, action adventure stories of the Northwest, Alaska, Yukon, Canada, The Arctic, embracing these subjects: Timber, fur trapping, gold, silver mining; fishing, whaling; Mounted Police escapades. Romantic interest helpful in novels and novelettes. 5-25,000. Jack O'Sullivan. 1c up, Acc.

**Popular Western**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-15) Two 10,000-word novelettes on free-lance market; 10,000-word Sheriff Blue Steele story on assignment; short stories to 6000. O'd West with no modern touches. Leo Margulies. 1c up, Acc.

**Range Riders Western**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-15) Book-length novels on assignment; short stories 1000-6000; novelettes 8000-10,000. 1c, Acc.

**Real Western**, (Columbia Publications, Inc.—Double Action Group) 241 Church St., New York. (Bi-M-15) Same requirements as **Blue Ribbon Western**.

**Rio Kid Western, The**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-15) Book-length novel on assignment. Pioneer and frontier short stories 1-6000. Leo Margulies. 1c, Acc.

**Speed Western Stories**, (Trojan) 125 E. 46th St., New York. (Q) Western action stories; novelettes, 9-15,000. 1c-1½c, Acc.

**Star Western Magazine**, (Popular) 205 E. 42nd St., New York 17. (M-25) Dramatic, emotional, colorful stories of the old west, girl interest, to 15,000. Michael Tilden, Mng. Ed.; George Murphy, Ed. 1c up, Acc.

**10 Story Western**, (Popular) 205 E. 42nd St., New York 17. (M-15) Dramatic human-interest Western short stories up to 4000, novelettes, 9-11,000. Harry Widmer, Ed. 1c up, Acc.

**Texas Rangers**, (Thrilling) 10 E. 40th St., New York 16. (M-15) Fast-moving, action-packed short stories, Western law man's viewpoint, 1000-6000. Book-length novel by arrangement. Leo Margulies. 1c up, Acc.

**Thrilling Ranch Stories**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-15) Action Western short stories, novelettes, 1000-10,000, novels 20,000; masculine, girl interest. Leo Margulies. 1c up, Acc.

**Thrilling Western**, (Thrilling) 10 E. 40th St., New York 16. (M-15) Action-packed thrilling Western short stories, 1000-6000; novelettes 8000-10,000; novels, 10-15,000. Slight girl interest permissible. Leo Margulies. 1c up, Acc.

**Triple Western**, (Thrilling), 10 E. 40th St., New York 16. (Bi-M) Western short stories to 6000; three published novels by well-known Western writers. Leo Margulies. 1c up for shorts; by arrangement for novels, Acc.

**West**, (Thrilling) 10 E. 40th St., New York 16. (M-20) Book length novels arranged for on assignment; short stories 1000-6000. Leo Margulies. 1c, Acc.

**Western Aces**, (Ace Mags.) 23 W. 47th St., New York 19. (Bi-M-15) Dramatic Western short stories up to 5000; novelettes 8000 to 12,000, with strong human interest, range, outlaw, railroads, etc. Ruth Dreyer. 1c up, Acc.

**Western Action**, (Columbia Publications, Inc.—Double Action Group) 241 Church St., New York. (Bi-M-15) Same requirements as **Blue Ribbon Western**.

**Western Story**, (S. & S.) 122 E. 42nd St., New York 17. (M-25) Western short stories up to 5000; complete novels

12,000; novelettes 8000-9000. John Burr. Good rates, Acc.

**Western Trails**, (Ace Mags.) 23 W. 47th St., New York 19. (Bi-M-15) Western action short stories with strong characterization, up to 5000; novelettes, 8-12,000. Ruth Dreyer. 1c up, Acc.

**Zane Grey's Western Magazine**, Racine, Wisc. (M-25) Articles on O'd West, frontier era, 1000-5000; O'd West short-stories to 2500, short stories to 7500, very occasionally to 10,000, including Zane Grey Western Award; verse of the old or timeless West, 40-line max.; short fact items, fillers of the Old West, 100-500; cartoons. Vigorous, honest, authentic fiction, stressing both action and character; colorful O'd West background; 1800-1900 setting best. Don Ward. Shorts, 2c up; articles, 2c, verse, 50c line; fillers, \$3-\$10; cartoons, \$25, Acc. First serial rights only on stories and articles.

## SPORTS

**Ace Sports**, (Ace Mags.) 23 W. 57th St., New York 19. (Bi-M-15) Dramatic short sport stories up to 5000; novelettes to 12,000. Maurice J. Phillips. 1c up, Acc.

**All-American Football Magazine**, (Fiction House) 670 5th Ave., New York 19. (Twice yearly-20) Short stories, 3-7000; novelettes, 10-18,000; novels, 17-25,000. Prefers stories with collegiate background; play down gambling; girl interest necessary in novels and novelettes. Jack O'Sullivan. 1c up, Acc.

**All Sports**, (Columbia Publications, Inc.) 241 Church St., New York 13. (Q-15) All types of sports; adult motivation and situations. Short stories, 1500-5000; novelettes, 7000-9000. Robert W. Lowndes. 1c up, Acc.

**Baseball Stories**, (Fiction House) 670 5th Ave., New York 19. (Twice year y-20) Short stories to 4000; novels 10-20,000, all with baseball theme. Jack O'Sullivan. 1c up, Acc.

**Exciting Football**, (Thrilling) 10 E. 40th St., New York 16. (Ann-25) 20,000-word lead novel, 10,000-word novelettes; several shorts not over 6000; covering amateur, professional, collegiate, etc. football. Leo Margulies. 1c, Acc.

**Exciting Sports**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-15) 25,000-word lead novel featuring football or baseball; short stories, any sport, to 6000. Odd sports especially desirable. Leo Margulies. 1c up, Acc.

**Fifteen Sports Stories**, (Fictioneers, Inc.), 205 E. 42nd St., New York 17. (M-25) Headline sports stories of today to 6500; novelettes to 12,000. Submit 3-4 mos. ahead of season. Alden Norton. 1c up.

**Fight Stories**, (Fiction House) 670 5th Ave., New York 19. (Q-20) Fast stories of the ring, 10,000-25,000. Jack O'Sullivan. 1c, Acc.

**Football Action**, (Fiction House) 670 5th Ave., New York 19. Same as for **All-American Football Magazine**.

**Football Stories**, (Fiction House) 670 5th Ave., New York 19. Same as for **All-American Football Magazine**.

**New Sports**, (Popular) 205 E. 42nd St., New York 27. (M-15) Stories of headline sports, slanted directly in the sports field—shorts, 5000-6000; novelettes, 10,000-15,000. Submit 3 months ahead of season. Some fact articles by sports celebrities. Alden H. Norton, Edit. Dir. 1c, Acc.

**Popular Football**, (Thrilling) 10 E. 40th St., New York 16. (Ann-25) 30,000-word lead novel; shorts to 6000. Leo Margulies. 1c up, Acc.

**Popular Sports**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-15) 25,000-word lead novel about baseball or football only; several short stories not over 6000. Leo Margulies. 1c up, Acc.

**Sport**, (Macfadden) 205 E. 42nd St., New York 17. (M-25) One-a-month fiction-first sport short (usually by a top name); human-interest articles with unusual personalized angles on top sports figures, teams, or events, or articles which bring out little-known facts about unusual sports or newly discovered personalties, 2500. Ernest V. Heyn. Generous rates; fillers, \$5-\$10, Acc. Generally releases rights.

**Sports Fiction**, (Columbia Pub., Inc.), 241 Church St., New York 13. (Q-15) All types of sports; adult motivation and situations. Short stories, 1500-5000; novelettes, 7000-9000. Robert W. Lowndes. 1c up, Acc.

**Sports Novels**, (Popular) 205 E. 42nd St., New York 17. (M-25) Stories of headline sports, slanted directly in the sports field. Shorts, 5-6500; novelettes, 10-15,000. Stories should be submitted three months ahead of season. Occasional by-line fact articles by sport celebrities. Alden Norton, Ed. Dir. 1c up, Acc.

**S-per Sports**, (Columbia Pub., Inc.) 241 Church St., New York 13. (Q-15) All types of sports; adult motivation and situations. Short stories, 1500-5000; novelettes, 7000-9000. Robert W. Lowndes. 1c up, Acc.

**Thrilling Football**, (Thrilling) 10 E. 40th St., New York 16. (Ann-25) Gridiron stories, woman interest allowed. Shorts 1000-6000; novelettes 8000-10,000; short novels 15-25,000. Leo Margulies. 1c up, Acc.

**Thrilling Sports**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-15) Three 8-10,000-word novelettes; several shorts under 6000. All types of sports stories wanted; odd sports especially desirable. Leo Margulies. 1c up, Acc.

## WAR—AIR—AIR-WAR

**Sky Fighters**, (Thrilling) 10 E. 40th St., New York 16. (Q-15) Stories of U. S. Army and Navy air forces and the RAF in action; of American soldiers-of-fortune in the air, all over the world; modern commercial flying; sabotage; Fifth Column activities in aviation industry, etc., 1000-6000; novels, 15,000. Leo Margulies. 1c up, Acc.

**Wings**, (Fiction House) 670 5th Ave., New York 19. (Q-20) Modern, up-to-date war air novels, 18-25,000; novelettes, 10-15,000; short stories, 3000-7000. Paul L. Payne. 1c up, Acc.

## SUPERNATURAL—WEIRD—HORROR

**Weird Tales**, 9 Rockefeller Plaza, New York 20. (Bi-M-20) Supernatural, bizarre, weird, pseudo-scientific short stories up to 6000; novelettes to 15,000; verse to 30 lines. D. McIlwraith. 1c, verse 25c line, Pub.

## SCIENCE FICTION—FANTASY

**Amazing Stories**, (Ziff-Davis) 185 N. Wabash Ave., Chicago 1. (M-25) Science-fiction short stories, 2000-10,000; novelettes, 10-40,000; novels, 40-60,000. Raymond A. Palmer, Ed. 1½c-3c, Acc.

**ASTOUNDING Science Fiction**, (S. & S.) 122 E. 42nd St., New York 17. (M-25) Science short stories up to 6000, novelettes 10-25,000; serials 40-60,000. John W. Campbell, Jr. 1½c, Acc.

**Avon Fantasy Reader**, 119 W. 57th St., New York 19. (Bi-M) Fantastic, weird, science-fiction stories, 1800-15,000. Donald Wolheim. 2c. First magazine rights.

**Famous Fantastic Mysteries**, (All Fiction Field-Popular) 205 E. 42nd St., New York 17. (Bi-M-25) Weird, science-fiction, fantastic, fantastic-adventure short stories, 3000-10,000; novelettes, 10-20,000; verse. Mary Gnaedinger. 1c, Acc. No rights released.

**Fantastic Adventures**, (Ziff-Davis) 115 N. Wabash Ave., Chicago 1. (M-25) Pseudo-scientific short stories 2000-10,000, novelettes to 40,000; novels, 40-60,000. Definite air of fantasy, not straight science. Raymond A. Palmer, Ed. 1½c-3c, Acc.

**Planet Stories**, (Fiction House) 670 5th Ave., New York 19. (Q-20) Imaginative short stories, novelettes, of future worlds, 4000-25,000. Good adventure feel. Must contain good planetary or futuristic atmosphere. Paul L. Payne. 1c up, Acc.

**Fantastic Novels**, (Fictioneers) 210 E. 43rd St., New York 17. (B-M-25) Same as **Famous Fantastic Mysteries**. Alden Norton.

**Startling Stories**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-25) Book-length science-fiction novels, short stories. Leo Margulies. 1c up, Acc.

**Thrilling Wonder Stories**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-25) Pseudo-scientific adventure stories to 10,000; short pseudo-science novels, 15-20,000. Leo Margulies. 1c up, Acc.

## WESTERN LOVE FICTION

**Ranch Romances**, (Warner) 515 Madison Ave., New York. (Bi-W-15) Western love short stories to 6000; novelettes 9000; novels 20,000; 4-part serials to 40,000; well-authenticated fact material to 2500; verse. Fanny Ellsworth. 1½c up, Acc.

**Range and Romances**, (Popular) 205 E. 42nd St., New York 17. (M-15) Emotional love short stories, old West, woman's viewpoint 2000-4000, novelettes, 8000-10,000. Harry Widmer, Ed. 1c, Acc.

**Rodeo Romances**, (Thrilling) 10 E. 40th St., New York 16. (B-Mo-15) Western action stories, cowboy viewpoint girl-interest yarns with rodeo background, 1000-10,000. Leo Margulies. 1c up, Acc.

**Romance Western**, (Fictioneers) 210 E. 43rd St., New York 17. (Bi-M-15) Modern Western love stories, 3000-10,000. Verse. Irma Ginsberg. 1c up, Acc.

## ROMANTIC LOVE

**All-Story Love Magazine**, (Popular) 205 E. 42nd St., New York 17. (M-15) Publishes one strong, dramatic serial, which must be motivated by love, but can combine elements of mystery with the love story; one novelette to 10,000, and six short stories of not more than 6000. Some verse. Short stories in especial demand. Louise Hauser.

**Army Romances**, 5 Beekman St., New York 7. (Q-25) Exotic heroines, GI background, 1500-6000. Occasionally a humorous story. Fillers, 200-500. Bern Williams. 2c up, slightly higher for fact items, Acc.

**Complete Love**, (Ace Mags.) 23 W. 47th St., New York 19. (Bi-M-15) Love short stories, novelettes, up to 10,000; courtship and marriage articles to 1000, romantic verse. Rose Wyn. 1½c up. Verse, 50c a line, Acc.

**Exciting Love**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-15) Lead novel, 25,000; short stories 1000-6000. Leo Margulies. 1c, Acc.

**Gay Love Stories**, (Columbia Publications, Inc.—Double Action Group) 241 Church St., New York. (Q-15) Third person love short stories. Marie A. Park. 1c up, Acc.

**Ideal Love**, (Columbia Publications, Inc.—Double Action Group) 241 Church St., New York. (Q-15) Third person love short stories. Marie A. Park. 1c up, Acc.

**Love Book Magazine**, (Popular) 205 E. 42nd St., New York 17. (M-15) Glamorous young love short stories, novelettes, 3000-10,000; little verse. Louise Hauser. 1c to 2c, Acc.

**Love Fiction**, (Ace Mags.) 23 W. 47th St., New York 19. (Bi-M-15) Plausible, well-written love short stories 2000-6500, strongly dramatic novelettes 7000-10,000. Romantic verse and articles. Rose Wyn. 1½c up, verse 50c line, Acc.

**Love Novels**, (All-Fiction Field—Popular) 205 E. 42nd St., New York 17. (M-25) Glamorous modern love stories; shorts up to 5000; novelettes to 18,000. Mary Gnaedinger. 1c up, Acc.

**Love Short Stories**, (Fictioneers, Inc.) 205 E. 42nd St., New York 17. (M-15) Romantic fiction, 3000-10,000. Louise Hauser. 1c min., Acc.

**Navy Romances**, 5 Beekman St., New York 7. (Q) Adventure love stories, 2000-6000, with G.I. heroes and strong G.I. background. Foreign setting preferred. Heroines may be exotic and of any color, but miscegenation taboo. Humorous presentation welcome. Fact-filler articles about service marriages, USO romances, Australian brides, etc., 200-2000. Bern Williams. 2c up, Acc.

**New Love**, (Fictioneers, Inc.) 205 E. 42nd St., New York 17. (M-15) Realistic love short stories, 2000-5000; novelettes, 7-15,000. Peggy Graves. 1c up, Acc.

**Popular Love**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-15) Book-length girl angle love novels; will look at detailed synopsis. Around 25,000; shorts, 1000-6000. Leo Margulies. 1c up, Acc.

**Romance**, (Fictioneers, Inc.) 205 E. 42nd St., New York 17. (M-15) Modern stories with occasional exotic or unusual backgrounds, 2500-6000; novelettes, 15,000. 16-line verse. Peggy Graves. 1c up, Acc.

**Ten-Story Love**, (Ace Mags.) 23 W. 47th St., New York 19. (Bi-M-15) Love short stories, novelettes, up to 10,000, romantic verse and articles. Rose Wyn. 1½c up, verse, 50c a line, Acc.

**Thrilling Love Magazine**, (Thrilling) 10 E. 40th St., New York 16. (M-15) Love, short stories, 1000-6000; novelettes, 8000-10,000; novels 15,000, girl's viewpoint. Leo Margulies. 1c up, Acc.

**Today's Love Stories**, (Columbia Publs., Inc.) 241 Church St., New York. (Q-15) Short stories with strong love interest, 1000-4500; verse, with love theme, 4-12 lines. Marie Antoinette Park. 1c up, Acc.

**Variety Love Stories**, (Ace Mags.) 23 W. 47th St., New York 19. (Bi-M-15) Love short stories, novelettes, up to 10,000; romantic verse and articles. Rose Wyn. 1½c up; verse, 50c a line, Acc.

## TRUE CONFESSION

**Modern Romances**, (Dell) 261 5th Ave., New York 16. (M-15) First-person real-life short stories 5000-8000, novelettes 10-12,000; book lengths 15-20,000; frequent contests for cash prizes. Also, short articles dealing with marital problems, parenthood, teen-agers, home adjustment; articles helpful to young mothers with small children. Bylines necessary. Hazel L. Berge. 4c up, Acc.

**Personal Romances**, (Idea) 225 Madison Ave., New York 17. (M-15) First-person romances, young heroes and heroines, with strong emotional problems logically worked out, 1500-5000. Mrs. May C. Kelley. 2½c and up, Acc.

**Real Romances**, (Hillman) 535 5th Ave., New York 17. (M-15) First-person short stories to 6500; novelettes, 10-15,000; articles, 500-1000; fillers. Written from viewpoint of both men and women. Mary Rollins. 3c, Acc.

**Real Story**, (Hillman) 535 5th Ave., New York 17. (M-15) First-person short stories to 6500; novelettes, 10-15,000; articles, 500-1000; fillers. Written from viewpoint of both men and women. Mary Rollins. 3c, Acc.

**Secrets**, (Ace Mags.) 23 W. 47th St., New York 19. (M-15) Dramatic first-person stories from real life. Shorts 3000-6000, novelettes 10,000. Rose Wyn. 3c up, Acc.

**True Confessions**, (Fawcett Pub., Inc.) 1502 Broadway, New York 18. (M-10) First-person stories reflecting life today, and based on problems of young love, romance, marriage, 3000 to 6000; novelettes to 10,000, by-lined autobiographical stories, 2000-4000, and first-person fact articles on problems of modern living. Inspirational, self help fillers; 500; poetry to 16 lines. Florence N. Cleve and, Ed.; Wm. C. Lengel, Exec. Ed.

**True Experience**, (Macfadden) 205 E. 42nd St., New York 17. (M-15) First-person short stories 5000-6000; short shorts 1500-2000. Ruth L. Baer. Based on 3c and 4c, Acc.

**True Love and Romance**, (Macfadden) 205 E. 42nd St., New York 17. (M-15) First-person short stories 5000-6000; book-lengths, 14,000; 2-part serials, 10-12,000. Hope Stuart. Based on 3c, Acc.

**True Romances**, (Macfadden) 205 E. 42nd St., New York 17. (M-15) First-person short stories 5000-7000; novelettes, 10-12,000; 2-part serials, 10-14,000. Hilda Wright. Short stories, \$300; novelettes, \$500; serials, \$600, Acc.

**True Story**, (Macfadden) 205 E. 42nd St., New York 17. (M-10) First-person short stories to 5000; novelettes, 10,000; book-lengths, 12,000; 2-part serials, 7-10,000. Ernest Heyn. Surprise-ending short-stories, \$100; short stories, \$250-\$300; novelettes, \$400-\$450; double-lengths, \$600-\$700; serials, \$500 per installment, Acc.

## TRUE DETECTIVE

**Amazing Detective Cases**, 366 Madison Ave., New York. (Q) Fact articles on crime cases with mystery and good detective work, 1500 to 5000. Official by-lines preferred. Robert E. Levee. 2c up, photos \$3, Acc.

**Best Detective Cases**, 366 Madison Ave., New York. (Q) Same requirements as **Exposed Crime Cases**.

**Best True Facts**, (Your Guide Publications) 114 E. 32nd St., New York 16. Confession-type material and great fact detective stories, with a little less emphasis on the sensational than required by **Women in Crime** and **Smash Detective**. Ruth Beck. \$75, \$100, \$125.

**Complete Detective Cases**, 366 Madison Ave., New York. (Q) Fact articles on crime cases with mystery and good detective work, 1500-5000. Official by-lines preferred. Robert E. Levee. 2c up, photos, \$3, Acc.

**Confidential Detective Cases**, (Close-Up, Inc.) 241 Church St., New York. (Bi-M) Unusual fact detective cases with weird settings or fast-moving stories with good detective work, 3500. Ethel C. Sundberg. 2c up, Acc.; photos, \$3, Pub.

**Crime Detective**, (Hillman) 535 5th Ave., New York 17. (M) Fact detective stories, current, human emotion, 500; pictures dealing with crime. Tony Field. 2½c up, photos \$5, Acc.

**Exclusive Detective Cases**, 366 Madison Ave., New York. (Q) Same requirements as **Exposed Crime Cases**.

**Exposed Crime Cases**, 366 Madison Ave., New York. (Q) Fact articles on crime cases, with mystery and good detective work, 1500-5000. Official by-lines preferred. Robert E. Levee. 1½c up, photos \$3, Acc.

**Expose Detective**, 366 Madison Ave., New York. (Q) Fact articles on crime cases with mystery and good detective work, 1500-5000. Official by-lines preferred. Robert E. Levee. 2c up, photos, \$3, Acc.

**Front Page Detective**, (Dell) 149 Madison Ave., New York. (M-15) True stories of detective investigations, preferably under official by-lines; strong mystery element necessary, 1000-5000. W. A. Swanberg. 3c to 4c; photos \$5, Acc.

**Headquarters Detective**, (Hillman) 535 5th Ave., New York 17. Illustrated current crime stories, 5000; Tony Field. 2½c up, photos \$5, Acc.

**H man Detective**, (Close-up, Inc.) 241 Church St., New York. (Bi-M) Unusual fact detective cases with weird settings or fast-moving stories with good detective work. Ethel C. Sandberg. 2c up, Acc.; photos \$3, Pub.

**Inside Detectives**, (Dell) 149 Madison Ave., New York. (M-15) True stories of crime investigations under official by-line, if possible, 1000-5000, stressing mystery, detective work. W. A. Swanberg. 3c to 4c, photos, \$5, Acc.

**Leading Detective Cases**, 366 Madison Ave., New York. (Q) Fact articles on crime cases, with mystery and good detective work, 1500-5000. Official by-lines preferred. Robert E. Levee. 2c up, photos \$3, Acc.

**Line-up**, (Your Guide Publications) 114 E. 32nd St., New York 16. Same requirements as **Police Detective**, only all stories must have a preliminary editorial paragraph pointing out that crime does not pay.

**Master Detective**, (Macfadden) 205 E. 42nd St., New York. (M-25) True crime stories 4000-7000. John Shuttleworth. 3c-4c, photos \$5-\$8, Acc. (Send for Hints Booklet.)

**National Detective Cases**, 366 Madison Ave., New York. (Q) Fact articles on crime cases, with mystery and good detective work. 1500-2000. Official by-lines preferred. Robert E. Levee. 2c up, photos \$3, Acc.

**Official Detective**, 400 N. Broad St., Philadelphia 30. (M-25) True detective crime-detection stories 5000-7000; photos. H. A. Keller. 2½c, Acc.

**Police Detective**, (Your Guide Publications) 114 E. 32nd St., New York 16. True crime stories to 5000, with photos of people, both criminals and detectives, involved. Stories should start off with a moral tone, a preliminary paragraph extolling the police work in the case. One comic form story in each issue. No cases prior to 1944 unless they have been reopened. Ruth Beck. \$100, \$125.

**Real Detective**, (Hillman) 535 5th Ave., New York 17. True illustrated crime stories, 5000; official by-lines preferred but not imperative. Tony Field. 2½c up, photos \$5, Acc.

**Revealing Detective Cases**, (Close-Up, Inc.) 241 Church St., New York. (Bi-M) Unusual fact detective cases with weird settings or fast-moving stories with good detective work, 3000-3500. Ethel C. Sandberg. 2c up, Acc.; photos, \$3, Pub.

**Smash Detective**, (Your Guide Publications) 114 E. 32nd St., New York 16. Crime stories of especial violence; confession-type stories and exposes. Foreign stories O.K., providing they have all the other elements. Ruth Beck. \$75, \$100, \$125.

**Special Detective**, (Your Guide Publications) 114 E. 32nd St., New York 16. Same requirements as **True Crime**.

**Startling Detective**, (Fawcett) 67 W. 44th St., New York 18. (M-15) Factual crime material, current or older. 4000-6000; shorts, 10,000. Hamilton Peck. 3c up; shorts, 5c, Acc.; photos, \$5 each, Pub.

**Ten True Crime Cases**, 366 Madison Ave., New York. (Q) Fact articles on crime cases with mystery and good detective work, 1500 to 5000. Official by-lines preferred. Robert E. Levee. 1½c up, photos \$3, Acc.

**True Crime**, (Your Guide Publications) 114 E. 32nd St., New York 16. (M) Current or classic crime cases, true-crime fact novelette, 15,000-20,000; by-lined editorials by a name crime-fighter or detective (special rates); series articles to 3000 on crime subjects; personality pieces, or profiles on famous detectives and law-men; instructive crime detection articles; photo features, fillers, cartoons, crime puzzles, games,

etc. Ruth Beck. 2c, up.

**True Detective**, (Macfadden) 205 E. 42nd St., New York 17. (M-25) True detective, crime stories with actual photos, with or without official by-line, 7000. Send for Hints Booklet. John Shuttleworth. 3c-4c, photos \$2-\$7, Acc.

**True Police Cases**, (Fawcett) 67 W. 45th St., New York 18. (M-25) First-person detective stories to 8000; fillers 500-1500; cartoons. Walter R. Schmidt, Mng. Ed. Stories, 3c up; fillers 5c, Acc. 1st N. A. serial rights.

**Uncensored Detective**, (Hillman) 535 5th Ave., New York 17. (M) First-person stories by persons involved in current crimes, 5000, particularly convicted women criminals. Query. Tony Field. 2½c and up, photos \$5, Acc.

**Whisper**, (Harrison Publications) 201 W. 52nd St., New York 19. (Bi-M) True-fact tabloids, 750-1000. Invites queries from fact-detective writers. Larry Saunders. \$50 (Extra for photos), Acc.

**Women in Crime**, (Your Guide Publications) 114 E. 32nd St., New York 16. Crime-detective stories involving female criminals. Cases of especial violence. Stories involving models (Hollywood or theatrical backgrounds are naturals). Good pictures. Confession-type stories and exposes. Ruth Beck. \$75, \$100, \$125.



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# LITERARY MARKET TIPS

Our New York correspondent writes: "After calling for material for the new stag magazine, which was to have been a poor man's *Esquire*, first reported as *Male*, the Goodman Publications, 350 5th Ave., had to call it off on account of distributor trouble. . . . *Liberty* seems to be the best selling of the slicks these days. . . . *Physical Culture*, 535 5th Ave., prefers articles not over 1500 words, although occasionally will use to 2000. A *Reader's Digest* style of writing is liked, and provocative subjects if related to health are in favor. . . . *Collier's* takes the lead in offering \$1000 bonus for a top short story. . . . This means that an author can get as high as \$2000 for a short—50 cents to \$1 a word. And the writer doesn't have to be a big name either—just a writer of a fine story. . . . Writers should query Bernard Bailey who is putting out a new general magazine to be called *The Best of the Month*, 276 W. 43rd St., New York, 18. . . . *Sports Life*, 350 5th Ave., is open for slick shorts up to 4000 words, covering sports personalities and features. Fiction and fact. Good rates. . . . Editors who are down to their last story are ready to go to town in September, so authors should get their stories in circulation right after Labor Day. There will be a pile of material bought this fall, as stocks are lower than ever. . . . As for sex this winter, one editor puts it this way: "Dr. Kinsey has taken sex out of the soft music and glamour background and put it in the psychologist's office. So sex is here to stay awhile; but sophisticated and not drippy nor lurid." And another said: "Sex will be used as a human instinct and not mad passion." Hollywood reports: "Sex must be associated with love, not lust." Bernard Macfadden says: "True stories or fact stories on love, must treat love and sex as normal hunger and not as a madness. There has been too much unnaturalness in sex—that's why most sexy stories are unconvincing and unappealing except to morons."

*Sir*, 105 E. 35th St., New York 16, is especially interested in exposé type articles and those of general interest to men, paying \$50 to \$75 for 2000 to 3000 words, with \$5 each for photos. The minimum rate is 2 cents a word. Editor is Adrian B. Lopez.

*Outwitting Handicaps* should be addressed at 15327 San Juan Drive, Detroit 21, instead of to 2446 W. Buena Vista, Detroit 6, which is the address of the associate editor, Rose D. Meyer.

*Better Homes & Gardens*, Meredith Publishing Co., Des Moines, Iowa, is fast becoming one of the best cartoon markets, buying at present about 10 cartoons a month, paying from \$25 to \$50 for each on acceptance. Almost any cartoon about home and family life, except those with liquor, sex, or religion as a theme, is suitable. Cartoons, bearing the cartoonist's name and address on the back of each, should be submitted in ink on heavy white paper 8½ x 11 inches. Return first-class postage and a self-addressed envelope must be enclosed. All cartoons not purchased are returned promptly. Cartoons should be addressed to Miss Gerry Stover, Cartoon Editor, Dept. 19.

*Progressive Builder*, 311 W. 23rd St., New York 11, wants articles of 750 to 1500 words about new homes built for sale, developments, communities, etc., paying 1½ cents to 2 cents on publication. Payment for photos is by agreement. L. Stone is publisher. Supplementary rights are released to the author.

*Motels and Courts*, The Personalized Travel Monthly, 544 W. Colorado Blvd., Glendale, Calif. is interested in contacting correspondents in the United States, Canada, and Mexico, according to Jean Jacques, editor. Correspondents should be capable of submitting monthly news items concerning the motel, court, trailer-coach park and resort fields. These items should cover operation of courts, new and proposed businesses. Personalities in the field are also welcome, and Editor Jacques will buy good photographs, especially those which will make good covers. Regular trade space will be paid for news, and \$1 to \$5 for photographs accepted with credit line to photographer.

*Photographic Age* (Boland & Boyce, Inc., Publishers), Montclair, N. J., is a magazine slanted towards the industrial and business photographer. Marvin H. Albert, associate editor, writes: "We are interested in articles on companies using photography extensively, commercial studios doing a great deal of industrial photography, news items about the latest developments in photography, industrial and business especially, and new photographic products. We also want good fresh articles on camera and lighting techniques, color photography, and photographic processing techniques." Rate of payment is 2½ cents a word and all decisions on submitted material are prompt.



## AUTHORS of BOOKS

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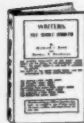
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## MOSTLY PERSONAL

(Continued from Page 3)

it in good faith. The magazine apparently died aborning, for the checking copy we sent to the editor came back marked "Box closed," and writers from all points of the compass have been reporting the same experience.

As we go to press we learn that a Colorado woman, Mrs. Joseph Luevane of Fort Collins, mother of nine children, won the \$5000 prize for suggesting the name *Best Years* for the magazine heretofore known as *Tom Breneman's Magazine*.

Strictly Personal. If *A. & J.* subscribers who, passing through Colorado, have driven to Boulder to stop at "the house that words built," and say "hello" to your editor, are a fair sample of our readers (and I am sure they are) then I can truthfully say "You're mighty fine folks!" There have been young folks, and middle-aged folks, writers who are selling regularly, and those who still have their first sale to make. Mrs. Neta L. Frazier ("Pigtail Plotting in Colors," April, 1948, *A. & J.*) went out of her way to bring me an autographed copy of her Junior Literary Guild book "By-Line Dennie."

Every visitor was conscious of the fact that I am very busy, must count my minutes, and so stayed but a brief time. Still, it was pleasant to get acquainted—to talk a bit.

Perhaps you remember Robert Frost's poem in *Mountain Interval*, "A Time to Talk." When Rob first appeared on the staff of the Writer's Conference at the University of Colorado some years ago, John and I gave a dinner in his honor. There were many Colorado authors present, together with other staff members. To mark each place at table, we had this verse printed on a folded card. It seems to fit so well my feeling about meeting friends that I am reproducing it here:

"When a friend calls me from the road  
And slows his horse to a meaning walk,  
I don't stand still and look around  
On all the hills I haven't hoed,  
And shout from where I am, 'What is it?'  
No, not as there is a time to talk.  
I thrust my hoe in the mellow ground,  
Blade-end up and five feet tall,  
And plod: I go up to the stone wall  
For a friendly visit."

My "little family" is still with me, and I am anticipating having them throughout the coming year, as Richard has secured a year's leave of absence from Texas A. & M., and will spend the year at C. U. working towards his Ph. D. That will give us little Richey in the family for a full year! Already the youngster is out of the "little baby" class. Nearly seventeen pounds in weight, he crawls off the blanket spread on the floor, wants to be walked, curling and uncurling his pink little toes, and high-stepping along, squealing with delight. He's beginning to grab at every book he sees, with mauling and chewing his intent. (Reviewers' tendencies, showing early. See Norman B. Jaffray's poem, page 84, *Saturday Evening Post*, August 21.)

Scholastic Magazines have moved from 220 E. 42nd St., to 7 E. 12th St., New York 3.

Span, 4036 N. 11th St., St. Louis 7, will cease publication after this year. No further MSS will be considered.

## THE STORY OF VI'LET

(Continued from Page 6)

background, new angles and new situations will constantly develop and beg to be written about. Don't think editors don't want series of stories about the same character; the *Saturday Evening Post*, the *American Magazine* and others of that sort have used them constantly for years.

A beginner is so prone to think, "Oh, but I've used that already!" that I'm tempted to tell how a girl I was helping with her first efforts fared with her own story ideas.

"I'd like to use this one," she wailed the first time, "but it's the plot you used in that story you read of yours the other day, and I know I mustn't use it."

"Why don't you see what you can do with it?" I suggested. "Maybe it will help, at least, with your dialogue and with your story construction."

She brought me the completed story, and the only similarity to mine was that it had the boy-meets-girl situation! I thought it so good that I suggested she send it off to a magazine, which she did, and a week later had her first thrilling check.

Shortly after that she came to me again, sick at heart. "I have another story idea, but gosh, it's from the same one I already used!"

"Write it and let me see it," I chided, "what have you got to lose?"

That story was as different from the first one as day from night, again having only a man and a maid situation as its similarity. The girl began to write and to sell steadily; instead of pushing away her ideas, as she had a tendency to do, because she'd used them before, under my tutelage she learned how to use and re-use and vamp and re-vamp stories from a basic situation. Most of all, I showed her that Pegasus knows best. When your writing mind tells you to write something, you'd best sit down and write it, then and there, or the first chance you get—even if it means delaying cleaning the refrigerator until you're finished, or whipping up a cake or playing a game of gin rummy. They can all be done after your script is typed.

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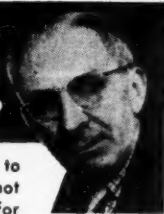
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